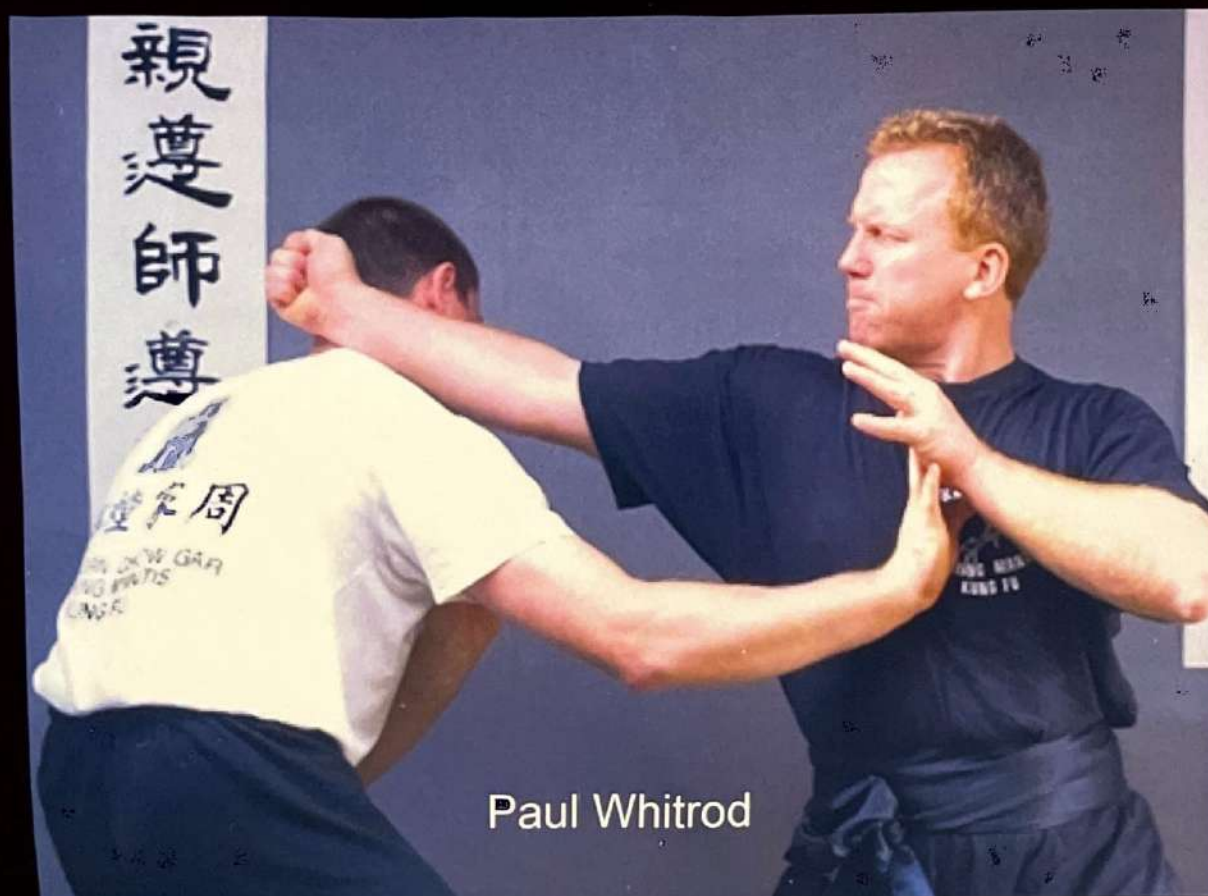


派螳螂家周江東

Close-in fighting skills of **Chow Gar Southern Praying Mantis kung fu**

(forms, drills, pressure points, fighting skills, applications and more)



Paul Whitrod

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Foreword.

It is my great pleasure to write a few words about my dear friend Paul Whitrod. Before I talk about him, a little about my own bona fides. I've been involved in the martial arts in almost every conceivable way. I remain an avid student, training in various styles, primarily the Southern Chinese kung fu style of Hung Gar. I was the editor and chief writer of 'Combat' magazine, back when it was the best martial arts publication on the scene, and later of 'Impact' magazine, which remains the finest action movie magazine on the scene.



Over ten years ago, I moved to Hong Kong, where I work as a screenwriter and film producer on movies like 'The Medallion' and 'The Vampire Effect' with the likes of Jackie Chan, Donnie Yen and Sammo Hung. In my career, I've met virtually every famous name in the martial arts world.

Having said that, I know of no better martial artist than Paul Whitrod. Paul exemplifies everything that makes a great kung fu exponent. He's constantly training, in a tireless effort to improve his already extraordinary physical skills. He is a kind and patient teacher, with a pure commitment to share his knowledge with anyone who sincerely wants to learn. He is a man walking his own spiritual path, someone who, in his gentle way, enriches the life of everyone he meets.

I'm certain that this book will serve as an invaluable guide to anyone seeking to find out more about the history and nature of the Chow Gar Praying Mantis style. If it only manages to capture a tenth of Paul's unique energy, it's worth ten times the cover price.

May I wish Paul, his family, his students and everyone else in the Chow Gar Southern Praying Mantis community my warmest wishes for the continued propagation and prosperity of this unique art.

Sincerely,

Bey Logan
Author : Hong Kong Action Cinema
Screenwriter : The Medallion
Producer : The Vampire Effect

Hong Kong, December, 2003.



派螳螂家周江東

Close-in fighting
skills

of

CHOW GAR

HAKKA

SOUTHERN
PRAYING MANTIS
GUNG FU

BY

PAUL WHITROD SIFU

不列颠群岛指南

（1900年出版）

（1900年出版）

（1900年出版）

SOUTHERN

TRAVEL GUIDE

GUIDE

THE

TRAVEL GUIDE

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All other students who have put in their support
And for those who took part in the book.

PREFACE

Throughout its history and the history of the many Southern martial arts of China, it has been said that this particular system Southern Chow Gar Praying Mantis martial art and its related cousins were (said to be) the most powerful martial arts of Southern China. This Southern system represents the true core of the Hakka arts inheriting their dazzling skills and hidden training methods and now revealed for the very first time in English. However unique and illustrious this system presented in this book is; it is not just for Southern Praying Mantis practitioners only. Instead it reaches out to all martial arts practitioners who want to increase their knowledge by gaining a valuable insight that they perhaps can add to their own particular system. To present Chow Gar Praying Mantis kung fu in a distinguished way, it is necessary to pay attention to the wealth of knowledge within this martial art system. Though the legacy of Chow Gar Praying Mantis kung fu dates back and has a history of 200 years, it truly descends from the vast wealth of martial arts that has existed since time immemorial. Although Chow Ah Naam was the founder of the Chow Gar Praying Mantis martial art there was no egotistic ideology behind him creating a new system as martial arts had been around for thousands of years, it is unlikely that certain martial arts skills have never been done before. In actual fact the surname of Chow Ah Naam was given to the art form by Buddhist monks who studied with him and honoured the name after Chow's passing as



it was customary in those days. Secondly Chow Ah Naam was a Buddhist monk and having attachments such as adding his name to the art would not have affected him. There are many great stories about this monk Chow Ah Naam and how he developed this art some of which examples are listed within this book. However since the 1940s there has been much debate about which of the Southern Praying Mantis systems is the original. There are at least five different Southern Mantis arts namely Chow Gar Praying Mantis (Jow Ga Tong Long), Chu Gar Praying Mantis (Ju Ga Tong Long), Bamboo Forest Praying Mantis (Jook Lum Tong Long), Iron Ox Praying Mantis (Dit Ngau Tong Long). Of each style the members in their own way pro-

claim that they are in some way the original first system. However, the practice of the Southern Praying Mantis (whichever system) or any other martial art should transcend this argument because it is not the name of the system which is important. But equally important is its effec-

tiveness in proper character development and good self defence.

Also just as a powerful river splits into streams, then so too in various way martial arts will split in different groups or systems. What will change is relating the art to different environments and no doubt over the years certain arts that were linked to one another changed as they went to different surroundings, becoming less or more violent. However what must not change are its underlying principals, its character building, its martial training, forms of self defence and practice etc. If you learn a complete system then that system should be adequate to take on various environments. If you live amongst a knife weapon fighting environment, then that part of the art should take dominance. If the society was a sword and shield warring state then training in the art of those weapons should be needed to combat accordingly.

So, what do we know about the Southern Praying Mantis system? Firstly Lau Soei the Great Grand master of Chow Gar Praying Mantis kung fu was the first to teach the Southern Praying Mantis martial art in Hong Kong, under the headed banner of Chow Gar Praying mantis he taught to various individuals including Chu Gung Wa, of Chu Gar Praying Mantis kung fu, Tam Wah, Cheung Chung to mention a few. Of the other Southern Mantis art we know that the founder of Iron Ox Praying Mantis is Choi Dit Ngau who lived in the latter and early part of this century, and that Cheung Yu Chung of Bamboo Mantis was a younger friend of Lau Soei in China and Hong Kong. Overall this means that there has been a link to all these arts in the past either through master to master association as well village to village association, not to mention Pak Mei (White eyebrow) which has the same poems relating to its techniques and footwork and are mentioned later. Southern White Crane (Naam Fu Hok) and Lo Mun Gau (Beggars arts) whom also have links to each other, and the Mantis systems which the Hakka people trained themselves in. (the name "Hakka" means guests from the outside who settled in the surrounding hillsides in Southern China).

So to avoid being pedantic and arguing about names and politics, we should perhaps therefore return to calling martial arts the 'martial arts' regardless of style. Changing the name of a certain martial art into something more of an elaborate name will not enhance your martial art skills irrespective of style you practice, we are all martial brothers and should respect other arts whether of Chinese, Japanese, Indonesian origin etc. We will become better individuals through our training and thus transcend these political barriers. Naming certain arts with a specific title is a recent thing. The Chinese called their arts Wu Shu (martial art), Indonesia, Silat (way of body). Southern India called one of their martial arts Kalari (battlefield training). All indicating that the skill is devoted to martial training in one of the three unarmed forms (hitting skills, grappling skills, throwing skills) and later weapons. So to my counterparts of the other Hakka systems, we should put aside misguided arguments about originality and promote these rare arts that are dying out because of their own secrecy. In Actual fact the particular Hakka systems of martial arts are very ancient and stem back to the Ming dynasty. These people underwent many changes throughout their history and there were at least five migrations since that time, some to the East of China others to the South taking with them their relevant arts.

It was stated in the first published book by Grandmaster Yip Shui that the system came South brought by a monk named Wong Fook Go. It was said that he only taught one student and that was Lau Soei during that time but that does not mean that Lau Soei was his only student as recent resources has since discovered another branch. Thus entered a new chapter for the Chow Gar Praying Mantis kung fu, as well as a great deal of secrecy surrounding the Hakka systems which were taught behind closed doors with an element of racial prejudice to the extent that the Hakka people would not teach the Cantonese Chinese people. This prejudice brought tension between

the different fighting systems and fights would occur from time to time between the two races. Today fights between the two races and their respective systems are not commonplace but occasionally bouts will take place. Martial art schools in China added the character called 'Py' to their martial art name. An example of this is; "Doong Gong Jow Ka Tong Long Py" as said in Cantonese which literally means "East River Chow Family Praying Mantis Sect" The meaning of the last word 'py' is a close connection to sect, hence it was also seen as a belonging to a certain method of training, which gave an identity to many individuals.

Many secret societies were born amongst martial arts groups; some for the purpose of struggle against the government of the day, others had another motive. In China many martial arts groups were also forced to go underground which had a profound affect upon them. The cultural revolution put a stop to martial arts training, masters of their arts could no longer be called master (sifu) and their schools were closed. From the early foreign invasions of China to the communist uprising to the cultural revolution all brought its toll from the latter part of the last century right up to the 1960's, though many Hakka people and martial artists were involved in the renewal of China after its turmoil. But out of this period of history many arts survived and Chow Gar Praying Mantis was one of the many Hakka systems that did, which was later brought to Hong Kong.

In China there are still many martial arts schools that flourish more today than ever. This renewed interest began since the 1970's and all over China there are hundreds of different systems. But what about these Hakka arts? Partly because of the movement of these nomadic people they only began to settle down in the south over the last four hundred years or so. They had tight knit communities and their own cultural identity. The surrounding area Gong xi, North Canton became the home for many and they became farmers in these areas where they moved and settled over the last 800 year period throughout China.

Chow Gar Praying Mantis kung fu had all but disappeared in Wai Yearn after 1940. Many individuals from Hong Kong went back there to search out the system's roots, but only little evidence of the original style was discovered. What they did find was that others who had learnt in Hong Kong, of the other Southern Mantis arts went back there to teach in the 1960 and 70's. However recently another branch of the Chow Gar Praying Mantis School was found in Malaysia. The master of this branch departed China some 100 years ago to set up school there and died in 1962. His grand students recently came to Hong Kong to see Grandmaster Yip Shui. So to promote its values lets progress the art into the 21st century. Therefore why not share some of its truly remarkable skills that generations have inherited and which I myself have explained some of these in this book.

Foreword.

I first started martial arts training back in 1973 though I did occasionally get involved in unarmed combat skills as it was called then in 1968-9 at the age of eight. This was a form of Judo. Later I started Chow Gar Praying Mantis kung fu in 1975 at 15 years of age. After some 25 years of training had passed, I was asked during that time to produce a book on the subject. Firstly writing a book is not one of my greatest attributes, rather I do enjoy the training and the feeling of contact in all my martial arts. But giving it some time and having thought that there are no books on this system except Grandmaster Yip Shui small book printed in 1960, which I had translated and some 300 copies were made. Therefore I concluded was that more had to be told about this fascinating art. There are many reasons why a book is necessary, promoting the art, sharing its knowledge and preserving it for the following generations are just a few examples. My first thought was to make it more of an historical account of the southern mantis arts but that proved difficult because of political reasons because everyone had their own way of saying that their version of history was correct and others were wrong. Futile arguments that Grandmaster Yip Shui changed the name, to his marrying Lao Soei's daughter to inherit the art, are far from the truth. Then I thought a training manual kind of book would be best. Finally instead I met in the middle and decided on a book devoted to its skills, its history and famous practitioners of the art. I have included some stories about some of the great practitioners and hopefully will introduce more in the coming books. Another reason for this book to go ahead was simply this, looking back at the time when I went to Hong Kong in 1980, training there was plentiful, I stayed at Grandmaster's home and trained three times a day, early morning and afternoon personally with the Grandmaster and evening with Master Yip Chee Keung, often totalling six hours or more. My training fee was to run errands, clean the floor, paint walls and anything else that was asked. But today training in Chow Gar Praying Mantis is much quieter though when I do go back old students reappear to train like the old days to some extent. So perhaps a book and follow-ups will rekindle the interest to take up training in this superb system. Also I had been asked by Grandmaster and his son to go ahead and produce some kind of book years ago so perhaps with the great interest of videos a book was well overdue.

So what will be so interesting about this book? This book describes its specialised training drills, forms, applications and pressure points, including a thesis on pressure points from other sources. Pressure point striking may come under different names, but they all deal with the precise method of striking the bodies cavities and are titled as dim mak, dim yuet, marmam, kyusho etc. Though there now may be many books on this subject, it is wise to keep the elite methods and skills to your loyal and trust worthy students. During my years training in this art I have seen many different expressions of the Chow Gar Praying Mantis system which I think is healthy providing that the underlying principal is not overlooked. Giving a small account of this expression, Grandmaster Yip Shui's way of practising is showing applications, floor skills and is very fluid in his movement, Chu Gung Wa noted for his routine for power although sharing the same essential principals many teach differently. Grandmaster teaches circular actions, his son teaches only linear, Ng See Kay teaches and focuses on speed, Sui Man Tui focuses on hard hay gung and drills. Being close to Grandmaster and his family gave me a insight of his own and others training, this includes Grandmaster's own wife, though she did not practice herself she had seen and

observed martial training from the days of Lau Soei's school up until her death in 1999. She could tell you what's what so to speak from her observations over 65 years and it may be said that she was equally refined.

In short this book can be a useful tool in one's own training for its breakdown of some of the forms and exercises will greatly enrich anyone who has not studied the system as well as those who are already training in the system. There are many different forms and exercises and I have chosen seven forms of the thirty-six plus hay gung (qi gong) drills amongst others to highlight essential elements of this art. You must work at the fundamentals, developing the basics, getting to know the perimeters of the body and where the techniques should be. Later you can work on breath control through qi gong exercises which fuel and invigorate the body. So I hope that this book may prove helpful to all martial artists in their own studies.

God Bless, 'Hare Krishna'

Paul Whitrod
Hong Kong, March 20

AWESOME!
POWERFUL &



PRACTICAL!!!

Chow Gar Southern Praying Mantis Kung fu.

ABOUT THE AUTHOR

Paul Whitrod started martial arts training at the age of 13 with Kykushinkai Karate and at the age of 15 years in early 1975 he started Chow Gar Praying Mantis Kung fu under the tutelage of Sifu Yip Chee Keung who came to London in 1974. Sifu Yip Chee Keung is the son of the famous Great Grandmaster Yip Shui, the foremost authority on the Chow Gar Praying Mantis system today who resides in Hong Kong. After only 4 years in London Sifu Yip Chee Keung went back to Hong Kong and from there he extended an invitation to Paul Whitrod to come and study in Hong Kong. Accommodation was no real problem as Grandmaster Yip Shui wanted Paul to stay in his Hong Kong home so that he could be under the Grandmaster guidance 24 hours a day. It was from here that Paul Whitrod was to complete the Chow Gar Praying Mantis kung fu system as well as Dit Dar medicine (fall & hit medicine) that deal with massage and injuries due to martial arts practice.



He became a closed-door student and being situated right at the heart of system, placed him in a perfect learning environment. In the fall 1986 Paul Whitrod opened his first full-time school in London and the following year invited his Yip Shui Sigung and Yip Chee Keung Sifu to London. It was at this time they made Sifu Whitrod the UK representative of the Chow Gar Praying Mantis kung fu in June 1987

Paul Whitrod has gone on to promote this unique system of kung fu through articles, videos, and UK television appearances etc., He now has many students of his own teaching in Australia, Europe, USA. He still con-

tinues to enlighten his followers and martial artists worldwide about the Southern Chow Gar Praying Mantis kung fu. He still goes to Hong Kong regularly keeping his roots strong and paying respects to the Grandmaster Yip Shui and his family members who are also involved in training. This also includes Grandmasters students who have been an inspiration to his training. He currently travels and teaches the traditional martial arts that he has studied over the years.

Chapter 1

派螳螂家周江東



ABOUT GRAND MASTER YIP SHUI AND HIS FAMILY

Grand master Yip Shui, became the successor of the Chow Gar Praying Mantis kung fu in 1942 from his teacher Lau Soei. It was the late Lau Soei that brought the Chow Gar Praying Mantis system to Hong Kong from China in 1913. Grandmaster Yip Shui, was born in 1913 and started his training with Lau Soei when he was 21 years old in 1934. He often spoke about the time when he first started training as he was once propelled through the air by Lau Soei's shock power. Lau Soei used the soc sau technique that caused the young Yip Shui to fly across the room to hit his head on a wall, which caused him to go unconscious. Lau Soei revived him and gave him medicine. So thrilled by the skill, he decided he wanted to learn from Lau Soei, Lau Soei accepted him and their relationship lasted until the death of Lau soei in 1942.

Before young Yip Shui met Lau Soei, his only experience in martial arts was what he had learnt from his father, which was a form of Shaolin martial art his Grandfather had learnt in the Shaolin temple. His father was not too keen for him to only practice martial arts but after some 6 months of training he got used to the idea. Also he had frequent sparring matches with his father and showed the effectiveness of what he had learnt. His father was then convinced. The young Yip



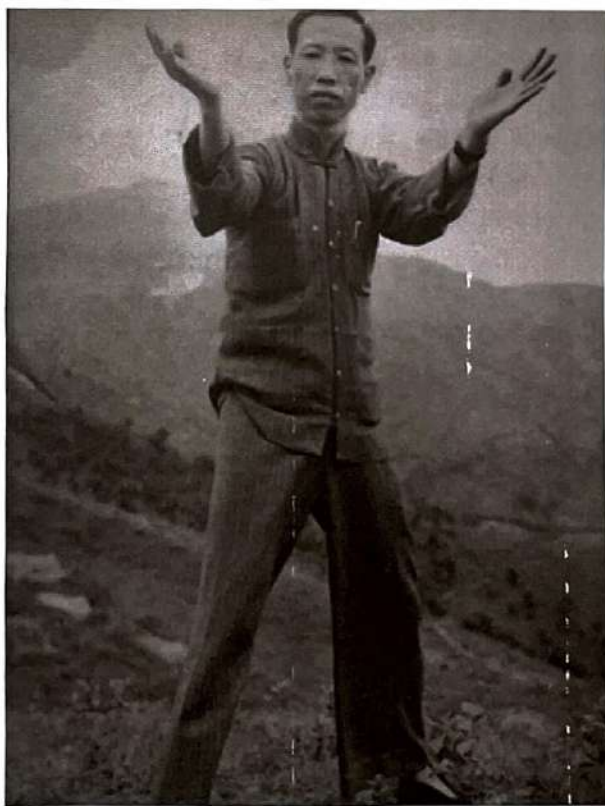
Grandmaster healing with Wafu

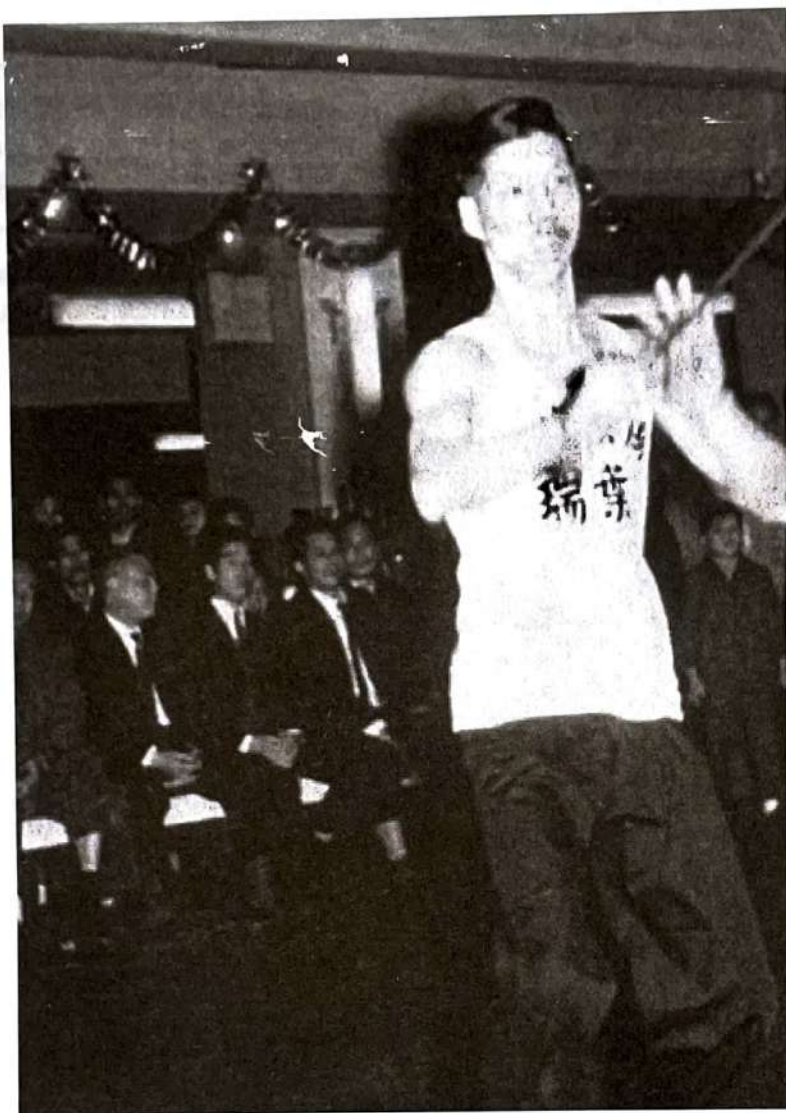
further. He has taught numerous people in Hong Kong as well as far and wide.

Today in Hong Kong Grand master Yip Shui runs a small Dit Dar clinic in Kowloon city, treating people with fractures, sprains etc. He also treats people with a special Skill called Wafu that was taught to him by his Grandfather who lived at the Shaolin Monastery. This skill is unique no medicines are required just prayers, a brush and water. He has cured many from those who could not walk to cancer sufferers and more. He is one of the last to do this special skill in Hong Kong today. Grandmaster Yip Shui has four children. Two of them were actively involved in training especially during the 60s and 70s. His son Master Yip Chee Keung came to London in 1974 and started teaching openly this hidden martial art. He gained many followers by displaying great power with his Mantis skills. Later he returned to Hong Kong to help his father treating patients with Dit Dar medicine. His Daughter Ella Chow, was a ferocious female kung fu exponent often challenging the men through rigorous training and sparring. Today she no longer practices but is involved in Buddhist activities.

Shui trained earnestly and was seen as an outsider by the other students of Lau Soei. This was because he was not Hakka Chinese. However Lau Soei ignored this problem and trained with him personally. Years later when Lau Soei became ill, young Yip shui looked after him during the 2 years of illness before his death in 1942. Though Yip Shui had learnt everything from Lau Soei, he was not famous until an important challenge match, which he could not back down from.

Later Grand master Yip Shui became one of the most respected martial artists in Hong Kong after defeating many famous kung fu masters in bare hand challenges. This was due to the fact that they tried to dislodge him from his position as the inheritor of the Chow Gar Praying Mantis system. He went on to become famous and establish this Southern Mantis art





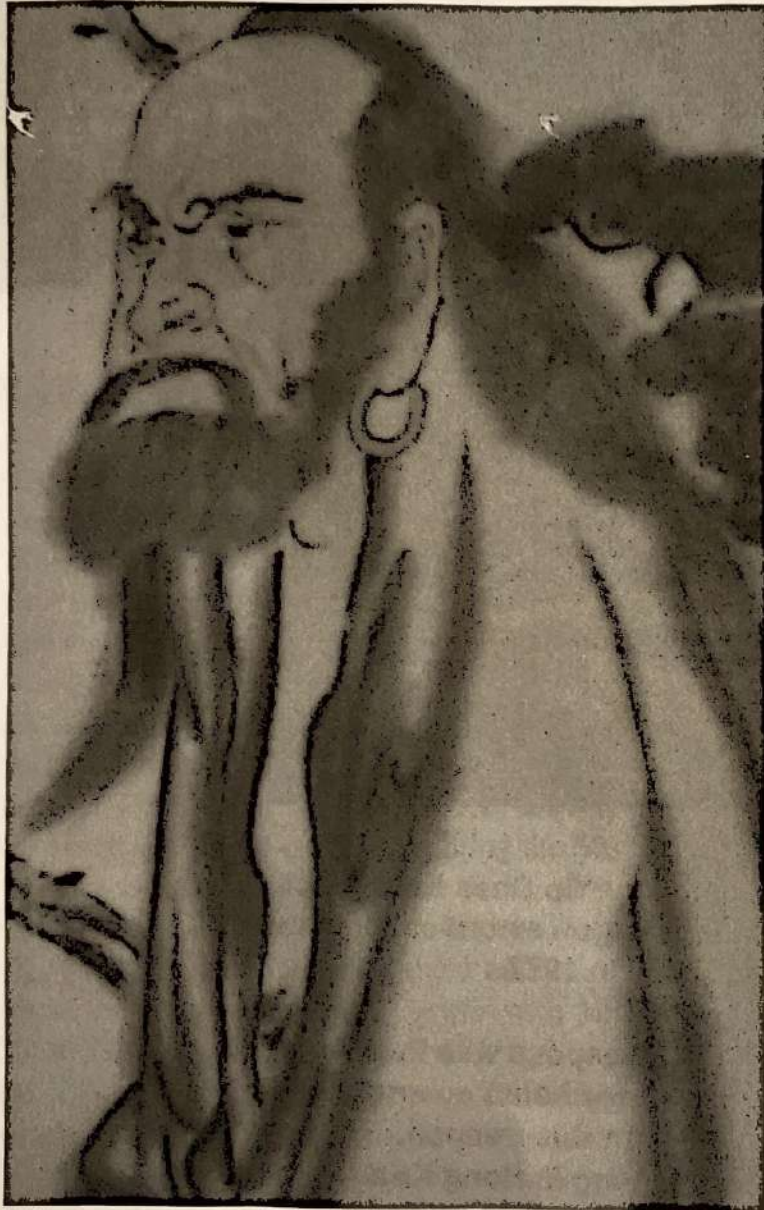
Above is the young Master Yip Chee Keung performing the swimming dragon sword called 'yau loong gim' in 1972.

His speciality with the weapons was the Long Staff, he used to practice for hours on end developing himself with this weapon.

He is currently residing in Hong Kong

Bodhidharma and Shaolin temple.

According to the legend it was said that an Indian monk named Bodhidharma journeyed from his Indian home to arrive at a Buddhist Temple called Sil Lum Jee (Shaolin Jee) during the sixth century AD. Bodhidharma settled at the Songshan, a mountain range in Henan province of China. He stayed at the temple (Shaolin) that had been founded some 30 or so years before his arrival by another monk called Bodhiruchi, who had come in 508 AD. Although little is known about Bodhidharma, it was said that he came from a town called Kanchipuram in India. He was eventually



named the 28th patriarch of the intensive meditation. The name 'Bodhidharma' was translated by the monks of Shaolin into 'Pu Ti Da Mo', which later became shorter and just 'Da Mo' was used. The term 'Dharma' means virtue, religious principals, one of the major pursuits of human beings. The term 'Bodhi' means intelligent or enlightened hence we have Intelligent-dharma. According to the legend the monk Bodhidharma was appalled by the poor physical condition of the monks. So he had taught them abdominal breathing exercises to help them stay healthy and alert. Along with such exercises they were taught Indian martial arts known as Kalarippayatt, which was used by the monks for self-defence. Thus the shaolin monks became known as the unbeatable fighting monks. We firstly must understand that the martial arts have been in existence for thousands of years before shaolin, not just in China, but also in India and other parts of the world. However the Shaolin Temple became the focal point of the martial arts of that time. Bodhidharma was said to oversee the monks of the temple for nine years.

Eventually the monk Bodhidharma passed away in the 536AD.

There are many who would argue as to the existence of Bodhidharma, but any effort to identify Bodhidharma's contributions to Shaolin kung fu must identify the fact that he did exist. There are many comprehensive source details that provide a wealth of understanding about Bodhidharma, such as the Transmission of the lamp, where it is said that bodhidharma was told by his spiritu-

al master to establish a great foundation of Dharma in China. Apart from any historical evidence regarding this, could there be any close resemblance to the martial arts that were taught in India at that time which arrived at the Shaolin and later became known as Shaolin kung fu that would support this connection. There are many who have stated in other books that there is no resemblance in their relative techniques. But looking closely this seems not to be the case, as there are many similarities that cannot be overlooked even though nearly some 1500 years have passed already. One of the classic examples found is part of the footwork known as 'Otta Chuvadu' which is known as the left leg fixed or stationary in the Indian martial arts. This principle was said to be imparted to the Shaolin monks and later became known as the 'plum blossom step' and is one of the most important principal regarding footwork in some of the Chinese martial arts, there are also other examples such as the snake exercise 'naga patu' which can easily still be seen in Shaolin arts today including Tai Chi Chuan as the famous 'white snake creeps down'. However this is not to lessen any contributions made from either part, as no doubt some form of fighting skills exist in some way or another in many countries throughout the whole world, but gives one a chance to understand many of their relative cultural traditions, as martial arts can be seen as imparting the past to the future, physically, culturally and mentally. Buddhism and its teachings were of course the focal point of Shaolin. Later the teaching of Jhana Buddhism spread throughout China, which was called 'Ch'an' and was later imparted to Japan as Zen. One other problem that is often encountered regarding historical evidence on Shaolin, is that many books, records have been destroyed or lost, with parts of the temple compound being destroyed over its historical past. However Bodhidharma has been a main focal point in the martial arts history of China. What followed was a development of the different arts by different masters in China over the next 1500 years. There were two Shaolin Temples, one in the north and the other in the south, and apart from these two main temples, there were smaller temples that also had similar sounding names or the same as Shaolin. Chow Ah Naam was said to be a monk at the Southern Temple, but the southern temple suffered great destruction and no records have survived. Even the site of this temple was unknown until recently. Many martial arts styles accredit their system from Shaolin.

Chapter II

My personal experiences of the Great Grand-master Yip Shui.

Chow Gar Praying Mantis kung fu is something that I wanted to pursue, having seen the speed and power of my Sifu Yip Chee Keung in the early days of training in the UK. I therefore wanted to take things further and learn everything I could about this art. In 1980 I was given an invitation, from the Yip Shui family. So I decided to leave my job and head for Hong Kong. I was fortunate to stay at the Grand masters Yip Shui home at Kowloon City where I slept on a hard bed. Later named Shaolin bed.

I was only too keen to absorb all the knowledge that they were to share with me. The way that I was trained was similar to the olden style of teaching, there was no fee involved for the lessons except the "li see" lucky money that I gave them on arrival which was small compared to living with them and being taught by them both personally. They accepted me because they knew my character from when they were both in England. So for my lessons I had to do errands which in a sense made me more enthusiastic, doing chores like cleaning the floor, painting the walls and general running around. They wanted to see how much keenness I had to study under them.

There are many experiences that I could share having been around Grand Master Yip Shui 24



**Grandmaster applying a throat cutting
technique on Paul Whitrod**

hours a day. I trained three times a day, early in the morning with the Grand Master, afternoon with his students where he takes the class and at night personally with my Sifu. Grand Master rises up at 5 O'clock in the morning and one lesson that I did learn was to rise up at the same time which I did not do for the first month. When I did start to rise up, Grand Master Yip Shui would teach me privately, showing me new forms and drills. The early morning class would last for about 45 minutes then we would go to "yum cha" morning tea, where I would sit for about hour amongst people in their sixties and seventies upwards so that Grandmaster would catch up on some gossip. Later on in the morning he would take an open class, teaching various individuals the Southern Mantis skills. During such many occasions, he would demonstrate his "gen" power and "gum chong," golden bell iron shirt". At one time he showed me some of his skills, like the time he tore a strip of newspaper off and stood a cigarette on top of it. He then pulled

the strip of paper away leaving the cigarette still standing on end! He then pulled up his jacket

sleeve and asked me to bite his arm! So, I tried, but could not sink my teeth into his arm. My teeth could not penetrate, his arms were solid. Another time during an early morning private class he piled up five stools and then with the "yui kui" he hit one stool which made two stools go forward and two back leaving one in the centre! Such amazing skills were not just party tricks but by products of his Martial Art skills. Another encounter of using these stools was the use of speed training. It starts off having two upright stools. Lay across them making a bridge and a fourth stool placed behind them. The technique of the trick was to use a techniques from the yee kup sarm bo jin form or second stage first form. Its method is to elbow one of the upright bridge stools from the inside then to elbow the other stool that would collapse the bridge. Before the stool that was laid across the two making a bridge. One had to palm the stool behind then pull his hand back before it fell on top of his arm.

Most memorable was his way of teaching. I was training with my Sifu with the Grandmaster watching closely when something happened! "Ah Paul" Grandmaster said in Cantonese, "come here and attack me". So we faced off each other, and I attacked, Grandmaster coolly avoided all my attacks. After a few minutes, he explained why one must approach the softer side of this system. It was from here that I began to learn the softer forms and exercises starting with "sup baat yau loong" Swimming dragons, and the twenty-five principles of the Mantis fighting methods. This lesson lasted for five hours a day and took me a month to cover these principles. I would say that I did learn very fast, sometimes covering two forms a week, under their guidance they pushed me further and further, "don't be lazy" the masters would remark. They had me cleaning the floors every day followed by some real hard training. Sifu Yip Chee Keung had a really strong neck and throat and could easily break four chopsticks on his throat and so he demonstrated his "how gung" throat power. He taught me three exercise to develop this hard "how gung" skill. Eventually I also could break four chopsticks, and proceeded to show them both. Grandmaster Yip Shui and my Sifu looked at each other, and said "very good", but no need to do, better to concentrate on your fighting skills and learn more". Concentrating on fighting skills learned from Grandmaster Yip Shui proved helpful, as I was to face many challenges regarding my ability both in Hong Kong and UK, which proved a success.

There are so many memories I have of staying with them in Hong Kong as well as staying with me in the UK. But watching and observing them closely when they were teaching me kung fu, dit dar medicine and Wa fu (Buddhist healing), such skills that they taught me, I can now feel for myself. But I still consider myself to always be a student of the art, even though they gave me a banner stating the word "sifu". Overall I shall continue to go back to Hong Kong and continue my studies. My thanks to both of them for openly sharing such knowledge.

東江周家螳螂派

學仁學義學功夫



遵親遵師遵教訓

劉水

LAU SOEI SIFU. BORN 1864-1942.

Top characters read; East River Chow Gar Praying Mantis sect.
Left side characters; Learn to be kind, humble and practice kung fu.
Right side characters read; Respect your family, teachers and follow
their rightful teachings

Some stories About the Chow Gar Praying Mantis masters

Lau Soei begins to learn the Southern Chow Gar Praying Mantis kung fu.

The Story goes that Lau Soei was already an accomplished master and that he had been training in the martial art called 'ma kuen' horse fist. He was so good at this martial art that the ponytail which the people used to wear in those days was always in flight due to the fact that there was much jumping and leaping in the system. Though he was well known in his village called 'Wai Yearn' he was not famous until one day he was walking along at night when he was suddenly set upon by a wolf (some say a wild dog). As he was attacked he suddenly turned and kicked the animal in the neck. The wolf fell back in pain, then Lau Soei moved forward and hit the animal again with a stomp of the foot which killed the animal. This event that had taken place made him famous in the village and so many individuals wanted to learn the martial arts from him. Therefore he began teaching at Wai Yearn. He was still very young and was only in his mid twenties at this time.

Sometime later a Buddhist monk was passing through as it was common for monks to travel from one village to another in China at that time to teach Buddhist philosophy. It so happened that the monk began to watch Lau Soei teaching a group of individuals this form of martial art. After watching this young man Lau Soei demonstrate the monk stepped forward and said 'The martial art that you are teaching merely looks good and has very little value'. Lau Soei replied. 'By the way you are speaking suggests that your kung fu is of a higher level.' The Buddhist monks then replied 'If you like you can try your skill against me'. Lau Soei accepted the monk's challenge. Both men squared off facing each other. Lau Soei then suddenly attacked the monk. The monk just moved his shoulder slightly into Lau Soei. As contact was made Lau Soei was propelled backwards. Lau Soei knew then that this monk's martial art was extraordinary. (According to the story Lau Soei tried to defeat the monk several times but failed each time. He eventually knelt down on his knees to the monk and became his disciple). When Lau Soei talked to the monk about his power, he had said that it was like being hit by lightning. The monk explained how he came to achieve such power through special training exercises and breath control methods. He further explained about the little mantis insect, its sharp power and reflex actions to summarise the gen power (shock power). The name of this monk was the famous Wong Fook Go. During this time, it was the end of the Ching Dynasty; the monk Wong Fook Go grew his hair so as not to be noticed by government officials that were cracking down on Buddhist teachings and their followers. Lau Soei learnt everything from the monk in the short time of three and a half years, which included the herbal 'fall and hit' medicine. Lau Soei lived along side Wong Fook Go and was the first non-monk to have been taught this system of kung fu. Wong Fook was a lover of nature and a travelling monk though he had stayed at Wai Yearn for sometime teaching Lau Soei.

He decided to part and travel onto different parts of the country. Although Wong Fook Go taught only to one student at this time namely Lau Soei it has now been established that he taught others both prior and after Lau Soei.

Lau Soei teaches in Hong Kong

It is said that Lau Soei was the first to teach Southern Praying Mantis kung fu in Hong Kong roughly about 4 or 5 years after he arrived in Hong Kong in 1913. He began teaching in a district area of Hong Kong called Hum Hong. Though in the early part of his arrival in Hong Kong he did not teach anyone and kept very quite about his martial arts. He later started to teach a select few due to some people who were pleading to learn from him. This then later expanded to teaching more people. Of the earliest students and most famous were Chu Gung Wa, Shu Hing, Tam Wa, Yip Shui, Yip Hay, Cheung Chung, Lum Wa. However though he was teaching this art openly in Hum Hong he was never happy being in Hong Kong and he yearned to go back to China to his home village Wai Yearn. During his time in Hong Kong he was very fond of poetry, and in a very small book he wrote down the medicine formulas and poems and his encounters of his life. The writing is so superb that its looks like its been printed artistically. (I have therefore decided to release one of his writings about himself wanting to go back to China).



Above. Lau Soei's gravestone. With the characters 'East River Chow Gar Praying Mantis sect' In 1952 The bones were gathered for reburial

'I have travelled everywhere to make a living, my whole life I did not do what I wanted to do. My home is now here in Hong Kong, but I want to return to China. My family and relatives are all far away and stay away. Even my homeland (China) has no peace, always there are wars. From this moment I am not thinking of anything else but my return, my mind is empty and just feels like a dream'

Lau Soei was truly homesick, and yearned to return to China, as he was not happy in Hong Kong. At one-time he was going to return shortly before the Second World War. But a misfortune happened with his money, and so the trip was cancelled. Lau Soei had no family or children, but he did adopt a young child a few years before he died in the 1942. When he died, Grandmaster Yip Shui and Chu Gung Wa buried him, and on the gravestone it said Lau Soei of Chow Gar Praying Mantis kung fu. In 1952 ten years after the death of Lau Soei, his bones were removed and placed at Diamond Hill graveyard, as space in Hong Kong is limited. For some reason in 1990 the gravestone was removed and was replaced by another with only Lau Soei's name written on it.

Lau Soei had trained many individuals throughout his life and this includes people in China before he came to Hong Kong. The reason why he had come to Hong Kong was because of the

political turmoil in China. He himself joined a political party that was against the government of that day. He most noted and famous students are Chu Gung Wa, Yip Shui, Cheung Chung, Yip hay, Tam Wah, Lum Wah, Shu Hing. Even the famous Shek Kin (of Enter The Dragon fame) trained for a small period of 6 months, but found the training too arduous and not suitable in films because no flashy techniques were used.

The legacy of Chu Gung Wa

Grand Master Chu Gung Wa was one of the most prominent and senior members of Lau Soei. He was a well-built man at just over 6 foot tall. I had first met this Sifu in 1981. We first met at one of his kung fu celebration parties. There he held a demonstration of his Chu Gar Praying Mantis system as like his own family name. It was interesting to see senior students from Lau Soei. His kung fu association was probably the biggest in Hong Kong of the southern mantis system at that particular time. No doubt looking at this man he knew his kung fu well. One of the most incredible things he used to do was to demonstrate the breaking of the gravestone marble with his bare hands. He was also a strong fighter and during the 50s and 60s used to go back to China and fight in bare fist challenges. His kung fu school was very close by to grandmaster Yip Shui, in actual fact only two streets away less than a 5-minute walk. And in the early days occasionally used to watch them train. There on the wall of the kwoon (school) Lau Soei picture used to hang as it still does today. Unfortunately politics regarding the different forms of Chow and Chu over shadowed the mantis arts and each master going their separate ways. But politics aside I have included this master in this book demonstrating the pole form (yellow cow twisting tongue staff form) Wong Ngau jin joy gwun.

It was in 1993 that Grandmaster Chu Gung Wa passed away. I was in Hong Kong at that time and attended his funeral.



His son now runs a small dit dar clinic that was once the kung fu school. He no longer teaches. But in the early days his son used to come to Grandmaster Yip Shui's school and train there. Other Students of Lau Soei went on to teach, namely Shu Hing to teach other including Dang Yat Loong, whose students still teach in Hong Kong

Famous southern kung fu stylist issues a challenge to the mantis clan, Yip Shui takes the challenge !

Back in the late 1940's shortly after the WWII had finished, things in Hong Kong started to get back to normal after the Japanese occupation. Many Kung Fu masters who stopped teaching or taught quietly began to resurface and once again re-establish themselves. Heightened tensions between the masters began again as it once did prior to the Second World War. During this time a famous kung fu master of a famous southern style who was incidentally one of the three tigers of Wai Yean in Canton China, issued a challenge match to the senior disciples of Lau Soei who had passed away during the Second World War in 1942. This man was a very powerfully built master who had a reputation to go with it and weighed in at close to 200lbs. He had stated that none of the students of Lau Soei which included the five most prominent and senior students, namely Chu Gung Wa, Tam Wa, Lum Wa, Yip Shui, Yip Hay were of any decent skill. He therefore issued a challenge match to the most senior named Chu Gung Wa. The whole Chow Gar Praying Mantis clan and its future as a powerful art rested with him.

Unfortunately Chu Gung Wa due to prior engagement could not take up the challenge, nor any of the others, reluctant to take on this Southern stylist, except for Yip Shui. Yip Shui Who had been studying Chow Gar Mantis for seven years with Lau Soei took up the Challenge. The fight had taken place in Hong Kong Kowloon side. It was a fight that made Yip Shui famous in



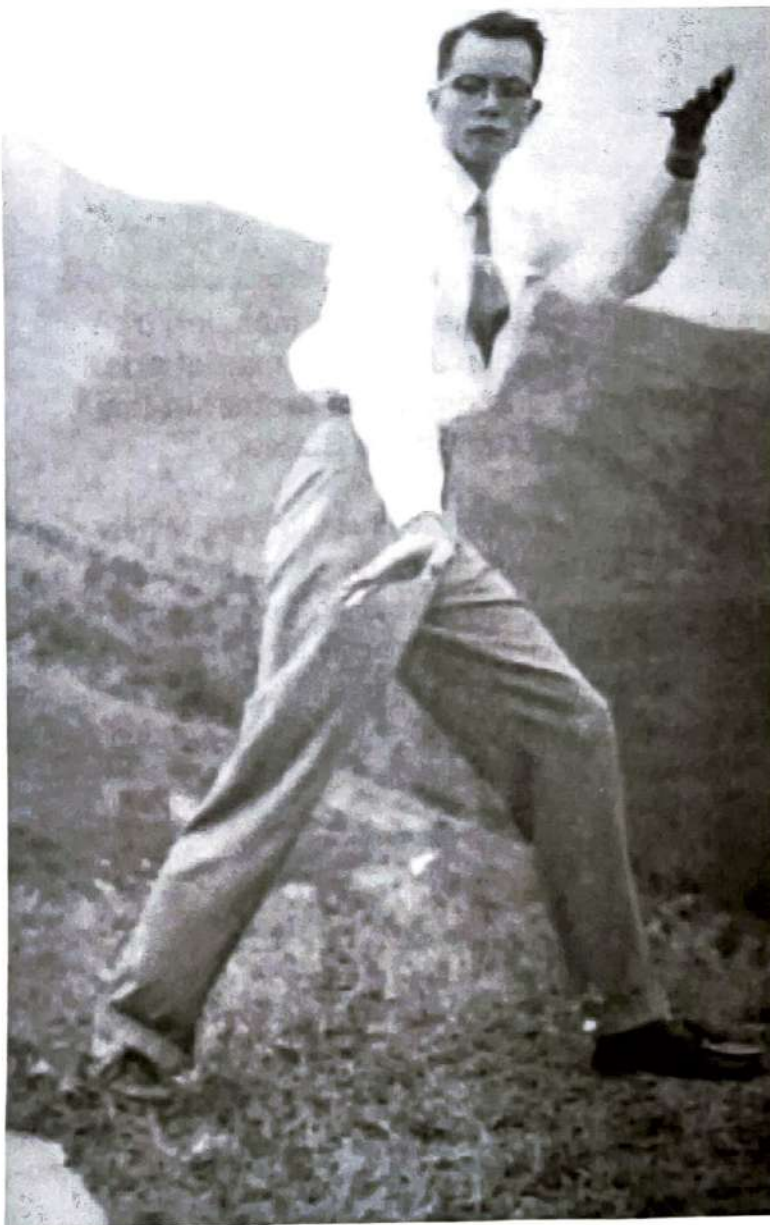
Grandmaster Yip Shui ready for the battle, 'anyone for ringside seats'

Hong Kong. During the fierce battle between both men, this master had tried earnestly to seize Yip Shui and control him, but instead Yip Shui overcame his attackers hands by circling them and become the seizers himself, for a small man his power was incredible due the mantis train-

ing drills. The master hadn't a chance. He became exhausted and Yip Shui finished him off. The famous master was humbled and afterwards stated that "Yip Shui had truly mastered the skills from his master Lau Soei and was eligible to carry on the name of the system". The nickname that Yip Shui gained from the encounter was 'slippery pip', this is like an orange pip that when squeezed shoots out of your fingers. Such is Yip Shui's skills in escaping. Both congratulated each other afterwards and both went for dinner in the evening. This fight was to make Yip Shui famous, and because of this encounter, there were others in the pipeline waiting for their chance to defeat the great master.

(No attempt was made to reveal the identity of the master)

Some of the Other Chow Gar Praying Mantis pioneers in Hong Kong



**Choy Si Wing.
'The Gau Choy King'**

Choy Si Wing was one of the first of Grandmaster Yip Shui Students. He is the veteran kung fu exponent and is known as the 'Gau Choy King' or hammer hand king. He made his name back in the sixties as a kung fu fighter and used this technique to finish off his opponents. He also had challenge matches during his services as a seaman, fighting against western boxers and even began teaching the Chow Gar Praying Mantis to non Chinese as early as 1960 during the ships voyage. So most likely there are many merchant seaman who had training at that time who may now well be in the 60's or 70's.

He is highly respected martial artist. Although now he has retired from training, he would still come along and teach and train with others on occasions as he and others are involved in teaching at the Mong Kok Hong Kong school. He is now 77 years old and resides in Hong Kong.



Above, is two of Grandmasters students using the 'dit jek' meaning iron rulers and is often referred to the 'sai' as used in Japanese martial arts. The other person using the staff 'gwun' is Grandmasters brother in-law 'Lee kwun Sifu' who now resides in the United States.

There are many two man weapon training drills in Chow Gar Southern Praying Mantis, pole verse pole (gwun doy gwun) and sai versus pole (dit jek, iron rulers doy gwun) many think that this is historically a Japanese weapon known as the 'sai', But this weapon has been used in Hakka martial arts systems for centuries. It is known as iron rulers and are roughly the length of the forearm. In the olden times these were carried along with the unicorn dance team (kay lung) and on occasions both teams would use the weapon during a clash of the unicorns at celebrations. This was the case if both parties were in competition with each other.

Sifu Ng see Kay The Police WuShu Club.

Ng See Kay, he is Grandmaster Yip Shui Son in law. He has been involved in the Southern Chow Gar Praying Mantis system for more than 35 years. His first school was situated at Mong Kok Hong Kong, he taught there until 1989. Although he no longer teaches openly, he still holds classes at the Mong Kok Police station and teaches the Unicorn Dance (Kay Lung). The Wu Shu Club is designed to openly teach the martial arts to the police in Hong Kong, at the same time promotion is also on the agenda



Above is Ng See Kay, 4th from left during an after class photo at the Police wu shu club



Lee Teen Loi

Lee Teen Loi, has been a student of Grandmaster Yip Shui since 1979, he is currently teaching to a small group of individuals in Tsuen Wan Hong Kong, I have listed him here as he is promoting the Southern Chow Gar Praying Mantis in China and in Hong Kong with demonstrations and promotions. Recently he discovered a Chow Gar Praying Mantis school in Malaysia dating from Shaolin monk Wong Fook Go. They visited Grandmaster Yip Shui and demonstrated their form of Chow Gar Praying mantis kung fu. There were some differences in their arts. Their master died in Malaysia 1960.



Above, is the 'kay lung dance' known as the unicorn dance. Lee Teen Loi is seen here teaching the author Paul Whitrod the correct steps. In the early days the iron rulers were taken as weapons with the dance. When fights broke out they would use that weapon as it was easily concealed



Above, is an old group photo after a demonstration performance of Chow Gar Praying Mantis kung fu in 1964. Grandmaster Yip Shui is seated centre along with many other top Hong Kong kung fu masters who were invited to watch.

Mong Kok School

Situated at Mong Kok, Hong Kong is another Chow Gar Praying Mantis school that's open to the public. It is run by the senior members of Grandmaster Yip Shui. This includes Choy Si Baat, Ken Kong, Chen horn Peng and others. I have included a photo of the school during a visit, and performed a demonstration for them with my one of my students in 1992.



**Above; the Mong Kok school of Chow Gar Praying Mantis kung fu
Top fourth from right is Paul Whitrod. On his right is Choy Si Wing.
Left of Paul is Paul Brennan, Brett Thedike and Paul Ng Choy**



**left to right:
Paul Whitrod, Grand Master Yip Shui, Sui Man Tat**

Sui Man Tat, Man sek Wing.

Sui Man Tat is another old time student of Grandmaster, who started back in the middle 50s, He also teaches at Mong Kok and is now 94 years old. He keeps very well in his advanced age; He also treats patients from his home, kung fu school. Man Sek Wing is another Student of Grandmaster and teaches Chow Gar Praying Mantis in the New Territories, Hong Kong

Chow Gar Praying Mantis in Australia, U.S.A. Europe.



**Above; An after class photo at Brett Thedike's
Chow Gar Praying Mantis school in Brisbane Australia**



**Above; Sifu Paul Whitrod's Australian seminar in 1997. Front row is Sifu Paul
Brennan, then Sifu Paul Whitrod, next is Sifu Brett Thedike. and the rest are
some of the students who had taken part in a two day seminar**

Currently both Brett Thedike and Paul Brennan teach in Brisbane. Paul Brennan has now established a fulltime Dit Dar medicine clinic in Brisbane. Both have trained in England, Hong Kong and have been endorsed by myself and Grandmaster Yip Shui and his family. In Australia today there are many Southern Mantis schools; some of them branched off the Chow Gar Praying Mantis system. In the 1960s, Dr Nat Yuen, a student of Grandmaster Yip Shui came to teach in Australia, some of his students still also teach.

U.S.A. Europe.

To carry on the Southern Chow Gar Praying Mantis system, in the United States, Canada and South America I have many students teaching and in Europe in 2004 there will be some schools opening soon.

Chapter III

Stories

Stories of the old fable masters of the Martial arts go back some thousands of years and there are countless number of events of courage, bravery, the uphold of justice and determination to overcome all odds, which is one but of the many reasons that make studying martial arts so intriguing. Such are many stories regarding the masters of the Chow Gar Praying Mantis kung fu. Chow Ah Naam and his successor Wong Fook Go were famous for their powerful "iron" fingers due to their training at the "but saan gung" or lifting mountain practice. So powerful were their fingers that when challenged by other martial artists, they could simply seize their opponent's arms or any part of their body and simply break the bones of their opponent. Once Chow Ah Naam gave a demonstration of his finger power by slamming the tips of his fingers into a skull. He did this to avoid a confrontation with another martial artist who continued to argue with Chow Ah Naam. He then showed his power by crushing the skull of a dead animal with his fingertips. There are only a few surviving records about these two famous Shaolin monks, but that what is noted about them, is their tremendous power and martial arts ability. Wong Fook Go travelled to a village called "Wai Yearn". Once there he taught a young man named Lau Soei. There are well over twenty such stories regarding the Great Grand master Lau Soei. He later became known as one of the three tigers of Wai Yearn and its surrounding province, similar to the ten tigers of Canton of the other famous martial arts systems such as the Hung, Lau and Mok styles.

The three tigers were Lau Soei of Chow Gar Praying Mantis kung fu, Lum Yu Gwai of Dragon sign, Cheung Lai Cheung of Pak Mei. The fighting prowess of Lau Soei was unmatched at that time and he defeated several martial arts champions on a specially prepared stage that was built to host such bouts. He also developed incredible power and strength and once when another martial artist was to test others strength by placing their arm on top of his shoulder, he would then pull down their arm, which not one could resist. This martial artist then had his turn and showed off that no one could pull his arm down, several others had their go without success. Then Lau Soei came forward and said "let me try" placing the mans arm on his shoulder, he simply pulled the mans arm down. The man became angry and said "let me try yours", Lau Soei then put his arm on top of this man's shoulder and as he tried to pull Lau Soei's arm down. Lau Soei used his power at the elbow as he did there was a sharp cracking sound and the man fell down in great pain. Lau Soei had broken his collarbone.

Lau Soei gave many demonstrations of his iron bridge such as bending an iron bar with the force of his Yui kui (see forms). He was to show the power of his arms, through the exercises he carried out. And also by denting a World War II helmet with his phoenix fist. Even when my Grand master Yip Shui was young, he told me about how Lau Soei demonstrated his gen power against him and he was thrown some 15 feet away, unfortunately resulting in him hitting his head against a wall that rendered him unconscious. Another story was when young Yip Shui was one day training at Lau Soei's school, Lau Soei came over to him and once again demonstrated the power of his yui kui, as he thrust out the technique into the air some sawdust on the floor moved apart and this was said to be by the force of his energy. Yet not only was his kung fu skill remarkable, he was also a healer with dit dar medicine "fall and hit" medicine and was famous in China and

Hong Kong for his healing skills. Underneath the picture of Lau Soei that hangs in Grandmasters home it is inscribed how one should present oneself towards patients, by suggesting that the first priority is to heal first, and if they (the patient) have little money then one should treat them for what they can afford. One should only cover the costs of the medicines and a only a slight little profit. It is a way of devotion rather than a way of making money.

Iron Shirt Yip Shui

Another story that Grandmaster told me was during the occupation of Hong Kong by the Japanese. During that occupation all Chinese civilians had to bow to the Japanese soldiers when

passing them on the street. Once Grandmaster Yip Shui was on his way home, when he had passed a group of Japanese soldiers and unfortunately forgot to bow to them. The Soldiers were annoyed and called him over. Yip Shui pleaded with them to no avail. The soldiers decided to beat him with their rifle butts; this went on for a few minutes. This left Yip Shui on the floor. When the soldier left the scene. Grandmaster got up quickly and went home. He was not hurt at all except for a mark on his face. His iron shirt training nullified the pain of the rifle butts.



Grandmaster performing the 'deng choi' nailing hook punch

Attacked in underpass

One other story of Grandmaster Yip Shui's skill was when he was attacked in the underpass near his home in Hong Kong. After walking home late one night with his son Ah Wing Yip they both went under the underpass. His son started to walk faster than him, until Grandmaster Yip Shui was far behind. As Grandmaster was then walking alone through the underpass he was suddenly attacked by a mugger. He grabbed Grandmasters neck to strangle him. The mugger did not know

that Grandmasters neck is like iron. Grandmaster turned himself around to face his attacker and said 'tso mut ye' = what you doing? which shocked him. The attacker then tried to grab Grandmasters jacket. Grandmaster then with quick reflexes pushed his attacker's hand away which tore his own jacket. He then proceeded to palm the attacker and felled him. Grandmaster then opened up his arms in beggar's style and asked his attacker to come. The attacker decided enough was enough then fled the scene. But that was not the end of the situation, when Grandmaster got home, his son said to him 'why is your jacket torn? you been in a fight?' grandmaster said to him 'sor tsai' you should have been there to watch me see him off. It was a humorous end to a would be mugging situation.

Stories of the Southern Mantis arts and other Hakka systems

Before I give the history of the Chow Gar Praying Mantis system I have listed other systems that have close connections with each other. To give an accurate description of every particular Hakka or Southern Mantis system can be a very difficult task because many records in China relating to the different system have been lost or destroyed especially over the last 300 years. But what can be established is the fact that the Hakka (guest family) people have inherited a particular form of martial art for the last 800 years. These arts are known by various names, such as 'Lo Mun Gao'= beggar arts which seem to be one of the oldest forms and are associated with the Hakka people, 'Chow Gar Tong Long'= Chow family praying Mantis; Chu gar Tong Long'= Chu Family Praying Mantis; 'Dit Ngau Tong Long'= Iron Ox Praying Mantis; 'Chu Gar Gao'= Chu Family sect; 'Sil Lum Chu Gar Gao'=Shaolin Chu family sect; 'Jook Lum Tong Long'=Bamboo Praying Mantis; 'Pak Mei'= white eyebrow; 'Naam Pei Bak Hok'=Southern White Crane; These are just some of the systems that are and have been related to each other somewhere in the past both near and distant? Each of the arts have similar techniques and forms; some over the centuries have assimilated different techniques from others. Below is a brief summary of their histories; no attempt was made to go into detail

Pak Mei (white eyebrow)

Master Cheung Lai Cheung was one of the three tigers of Doong Gong (East river). He had learned much martial arts under three masters before becoming a disciple of a Buddhist abbot who was the third generation representative of the kung fu taught by a white eyebrow Taoist monk. Master Cheung contributed his martial expertise to the revolutionary effort to overthrow the Ching dynasty. He Taught Pak Mei kung fu in Canton. His disciples have since spread the art far and wide. It's emphasis is on floating, sinking, swallowing and spit in its movements. Of its forms are Jik bo (forward step); Gau Bo Tow (nine step push); Fu Choot Lum (tiger out of the woods); are the oldest forms, others are, sarm moon pa kua (Three gate triagram); Sup Jee (crucifix form); Dan Gen (single power); form, sup baat dim yu (18 magic touch); Plus other forms weapons and drills.

Dragon Sign

Founded by Lum Yu Gwai. He was a native of Wai Chow in Canton province and was also one of the three tigers. He learned Kung Fu from a Buddhist monk and with his masters permission founded the Dragon Sign. He was also said to be a classmate of Cheung Lai Cheung. Dragon Sign stresses the importance of dropping the shoulders and tucking in the elbows. Forms include Sarm Tun Gwor Kui, Ying Jow, Marn Fu Til Cheung, Shui Kiu, Say Moon Choi, Say Moon Bil Da, One famous technique is the Dragon signs Ying Moor Kil.

Lo Mun Ga

Lo Mun Ga systems of martial arts are probably the oldest of all the Hakka inherited arts and have a history of 800 years. They are also known as beggar hand or gypsy martial arts, because they were taught by travelling people (gypsies). Also the name was given to the system as beggar hand, for the popular belief in the way the arms are held as if begging. Techniques were to drop the shoulders, tuck in the elbows and the use of floating swallow sink and spit. This Lo Mun Ga was a very strict system. One was required to be celibate to enhance the powers. This was called Fa tsai kuen (flower boy fist). This form of martial art was strict not only in its methods but in etiquette also. Such regime was too arduous to train, as there were many vows that a student had to take. Lo Mun Ga started to disappear from early this century and from recent sources there is now only one school left in Hong Kong.

Southern Mantis (Chow, Chu, Iron Ox, Jook Lum).

There has been much debate which system is the oldest, though I have plenty of information regarding these arts. (The Chow Gar Praying Mantis is listed later) Most of these arts have at most five generations to their family tree. The Iron Ox Southern Praying Mantis system was founded by a master named Choy Dit Ngau. His name Dit Ngau means iron ox and he lived at the end of the last century. He was also a friend of the Lau Soei (Chow Gar Praying Mantis). Chu Gar Praying Mantis dates back to the same time as Chow Gar Praying Mantis though there have been debates surrounding the names Chu and Chow. Jook Lum Praying Mantis prominent leader also said to be founder of Jook Lum was Cheung Yu Chung who lived in the early part of the 20th century. He also knew Lau Soei when he was in China and when Lau Soei settled in Hong Kong teaching Chow Gar Mantis, Cheung Yu Chung often came by and stayed with Lau Soei. But overall these martial arts have a connection in the past to each other. They use the iron claw, the phoenix fist and the ginger fist and have similar forms to each other such as three-step arrow amongst others.

Royal Household kung fu

Another of the similar systems was the royal household kung fu, so called because it was taught to the Royal family during the Ming and the middle of the Ching dynasty. The form of Hakka martial art contains the same or similar skills to the other Hakka related arts such as the phoenix fist as well as the 3 step arrow forms. It has also taken on other names such as Chu Gar Shaolin and Chow Gar Shaolin.

Southern White Crane.

Its history began during the Ching dynasty about 200 years ago, founded by fan Chi Niang in the Yong country. This style emphasises the dan tin gung. It is also said that modern Karate attributes much to this system as its ancestor. What links many of these systems is the 3 step arrow form which in Karate-do is called San Chin (three arrows).

A Brief history of the development of the Chow Gar Southern Praying Mantis kung fu

The founder (Si jo) of the Chow Gar Praying Mantis martial art was Chow Ah Naam. He had spent many years in the Shaolin Monastery (Sil Lum Jee) harnessing the bodies' hidden powers through the Shaolin secret training drills. These special skills and methods were bestowed upon individuals that showed tremendous martial skill and intuition and Chow Ah Naam was one of those rare individuals. Because of his incredible skill, the hall of Shaolin was given to him to teach this elite art. The short range powerful gen movements that he had harnessed easily overcame the other Shaolin arts and the name praying mantis was given to the system after seeing a praying mantis insect overcome a blackbird with sudden like actions which was reminiscent of Chow Ah Naams shock like power.

Chow Ah Naam had been staying in the Shaolin Monastery for many years and had been cured of stomach illness by the top monk 'sim see yun' that he had suffered since he was a 10 year old boy. His first job was as a cook at Shaolin and he then started learning the Shaolin Martial arts. His martial skill grew exceptionally and so he was taught the highest Shaolin martial skills from the high monk Sim See Yan which Chow Ah Naam incorporated into his own system.

Of all the monks that Chow Ah Naam taught, it was a monk named Wong Fook Go that became Chows successor. Wong Fook Go later became a travelling monk which was quite a common thing to do in those days spreading Buddhism as well as martial arts. He had gone to a place called Wai Yearn village in the area of Tung Kung (East River). Once there he met a young man named Lau Soei. Lau Soei was already an accomplished master of several arts, most notably the Ma Kuen (horse fist). It was said that when he practiced the Ma Kuen, his pony tail that he used to wear in those days, was always in flight. A great story of how these two men met and how Lau Soei started learning Chow Gar Praying Mantis kung fu has been documented. A challenge was issued by Lau Soei to monk Wong Fook Go after Wong Fook Go stated that Lau Soei's art merely looked good at a demonstration he had shown. The Challenge took place and Lau Soei lost the bout. However not being satisfied with his first attempt he tried again but still lost. He told Wong Fook Go that when he was hit it had felt like he was being hit by lightening (shock power). The monk Wonk Fook Go explained to him about the Mantis art and its "gen" powers. It was from here that Lau Soei became convinced about this unique system and so became a student of the monk and was the first non-monk to be trained in the Southern Chow Gar Praying Mantis kung

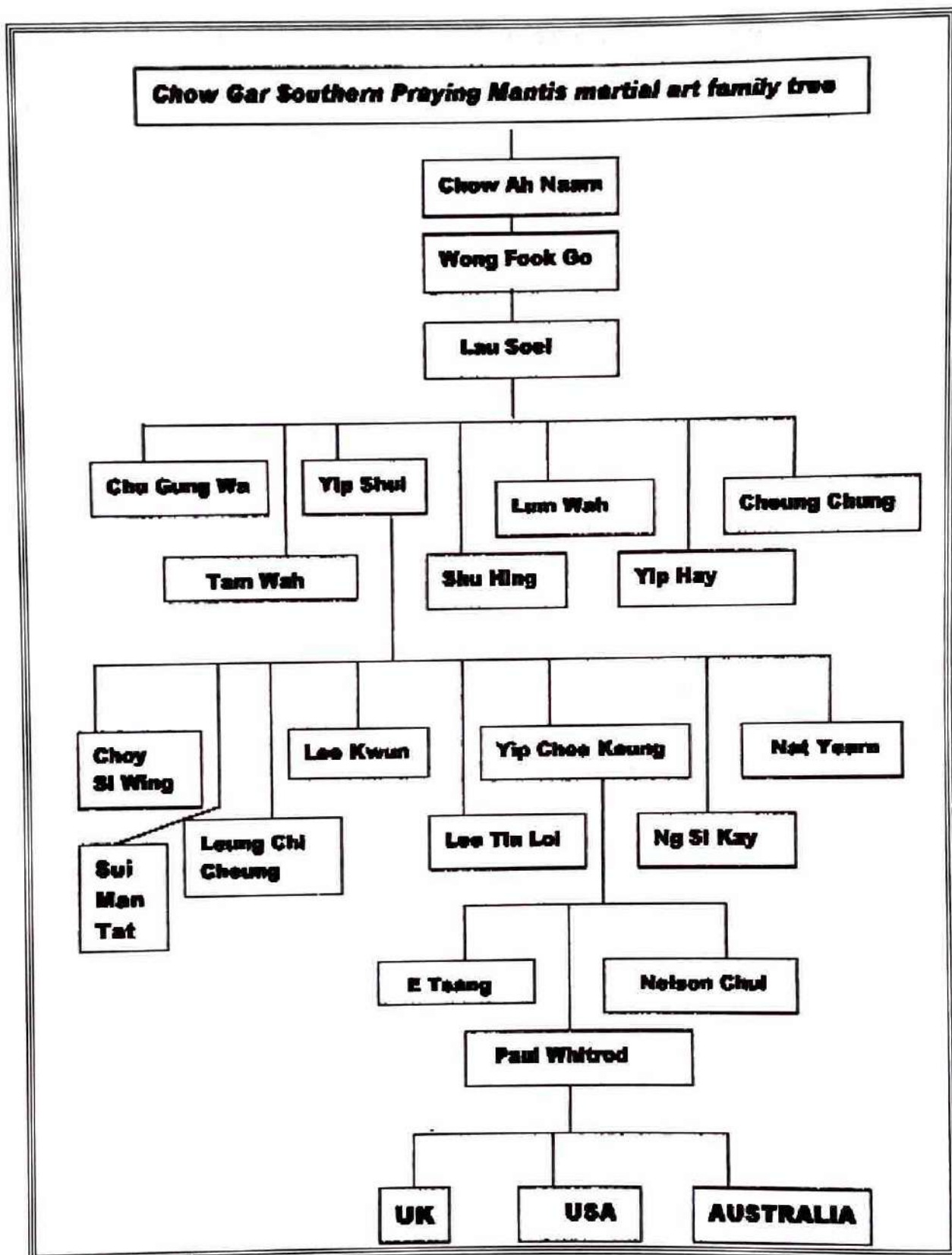
fu. Wong Fook Go taught everything to Lau Soei and years later Lau Soei began teaching at Wai Yearn village.

It was near the end of the Ching Dynasty that many people moved to Hong Kong. Lau Soei also moved to Hong Kong in 1913. He began teaching this hidden art and taught many people, including Yip Shui, Chu Gung Wa, Tam Wa etc. But it was Yip Shui that became Lau Soei's successor and carried on the name Chow Gar Praying Mantis kung fu. Many tried to topple him from this position of being Lau Soei's successor, but Yip Shui defeated them all in martial arts contests and truly established his position.

Later, Yip Shui heir to the Chow Gar Praying Mantis system taught his own family members. His son Yip Chee Keung came to England in 1974 where he taught many people including most notably Nelson Chui, Eric Tsang, Paul Whitrod and others.

In 1987 Grand-master Yip Shui and Master Yip Chee Keung made a formal visit to the United Kingdom and honoured Paul Whitrod as the UK Representative of Chow Gar Praying Mantis kung fu and he now has students himself teaching this unique system carrying on the traditional methods that have been handed down over the centuries and which made Chow Gar Praying Mantis kung fu such a unique fighting martial arts system. Below a brief summary of the Chow Gar Praying Mantis forms and its weapons.

Famous forms are sarm bo jin (3 step arrow), Say moon sau (4 gate hands), Bo sim Sau (searching insect hands). Poon Loong Keok (Flying dragon legs, floor form) Fut sau (Buddhist hands), Mo ying sau (no shadow hands) Gen tung gen sau (shock power hands) etc. Famous weapons Dit Jek (iron rulers). Yau Loong Gim (Swimming dragon sword). Dan Dao Tong dep (Sword and shield). Ying Cheung (Spear) Woo Dip Do (Butterfly knives also axes) Staff having four forms Ng Hung Kwun, Dook Sair kwun, Bo Sim Kwun, Wong Ngau Chin Joy Kwun= 5 element staff, poison snake staff, searching insect staff, yellow cow twisting tongue staff.) Also there is the bench and walking stick.



No attempt was made to go into detail regarding this family tree, one can acquire a complete family tree from the Grandmaster Yip Shui in Hong Kong.



**A Group photo taken in 1990 at Sifu Paul Whitrod's martial arts school.
Grandmaster Yip Shui his wife and son Master Yip Chee Keung**



**Paul Whitrod receiving the flag as the UK representative
for Chow Gar Praying Mantis from Grand Master Yip Shui**

Studying Chow Gar Praying Mantis kung fu.

Practising the martial arts requires both the discipline of mind and body thus putting ourselves through constant daily training to improve our skill may not be an easy task. For some this may be too arduous. The tough regime, practising the extraordinary training methods, fighting forms, drills and more may not be to everyone's liking. The trainings tough and so should every martial art be for that's the way it is and for this reason any lack of real insight in the class will lead to failure outside during a self defence confrontation. If you can put yourself through that type of training then you are on the way to what the Southern Mantis system is revered for. Hard training is referred as 'gung lik' and it is this that gives strong foundation. You must sweat and train hard for it to reveal its potential in you. Without 'gung lik' training there can be no mastery. The techniques will be empty carrying no force, regardless of whether these techniques are said to be of a higher skill. One must have perseverance and that does not mean just talking about principles for a great length of time. Nor does this mean using brute force but a controlled practice with mind and body. To reach an internal level is achieved by practice, therefore do not believe that if you start practising a 'named' internal system you are already advanced, this must be done through time, internal and external transitions are only achieved by practice and understanding.

The best time to train is in the morning. However this is not possible for some people because of work commitments but if one can, you should try to practice at least minimum one hour on a daily routine. When you feel you are developing, then you may feel you would like to increase your practice and start early morning training which is the best time to train, as you are fresh and will (scientifically proven) be able to absorb more. According to the methods of training, the worst time to train is mid-day. This is due to the position of the sun being overhead. This is said to have an effect of the body by raising the inner air to the head which may result in headaches later on if this mid-day training is done everyday. But of course this time of training cannot always be avoided. Your practice should be constant, better to train twice a week than once every month for four hours or worse still to start training then to stop after only having gained little information. One must see it through. If you have been guided wrong or held back then that is your misfortune. Some advice about training that you should not eat before commencing training or eat soon afterwards. Do not have a shower straight after training though this is contradictory to modern practice. The pores of the skin are open due to sweat and water must not penetrate the pores, as this can cause rheumatism later in life. Try not seeing water as just water, seeing its life force its energy, which is to moisten. Also do not sit down straight away after training, give 5 or 10 minutes. Sitting down quickly after an exhausting workout may cause the legs to be weak later on in life and the adrenalin that is excreted from the kidneys can become stagnant around the back area and can cause backache. Every thing should be in a state of equilibrium. These requirements were to be followed and are a result of centuries of understanding the working of the human body. Before we move on to the other concepts, drills etc, you must understand what is required from you for it can be said that you and you alone must be responsible for your own training by acting on what you have been taught by the teacher. This will take up 70% or more of your time training. As mentioned later, you may pick up things very easily, which is terrific but the downside to this is that you may not want to practice those things more due to the belief that you feel you have already achieved its requirements, which is a pseudo effect. Where as the person who

has learned slowly, has to practice all the time to remember the drill. So this is like the Ying/Yang symbol, in everything there is an opposite, both in harmony and in duality.

Fitness and health

Regular exercise is important for the body for one has to be somewhat fit be involved in the arduous training that will later appear in the system. With the understanding of practising fighting forms, drills can be taxing on the body, both in stamina, strength and endurance of technique. If you were to practice sparring, then it is important to be physically fit. However, being fit does not mean healthy and being healthy you may not be fit. The practice of martial arts has a tremendous way of keeping you fit and also has an effect on the nervous system, glands and bone structure which helps to prevent rheumatism and assists recovery from illness quicker. As an instrument of gaining a healthy body there is an important exercise called hup jeurg gung, listed in the book, which is beneficial for the internal air and lungs as the vital air of your body is one source of having a healthy body and sound mind.

螳螂拳身形步馬歌

莊頭

懸吊素·擒拿·抱捉·千字頭

蛙仔·膝·筍·箕·背

馬步

丁不丁·八不八·手從心口
發你不·來我不發·

Characteristics of the Chow Gar Praying Mantis martial art

**“Ding but ding, baat but baat
so choong sum hau
nay but loi
ngaw but fhat
kui loi seong gaw
mo kui jee jo kui
wai tsai sut
sau gai booi”**

Before we go onto the different characteristics, there are a few different poems that Chow Gar Praying Mantis adheres too. These poems give a small insight into how the principles are applied and the way the body is positioned which are geared towards combat.

The verse above is one of many poems that give insight to the Southern Praying Mantis stances, body shape.

Beginning with the first part of that poem deals with the stance and states, **“ding but ding” “baat but baat”**. The word ding is a Chinese character similar to the T in the alphabet, Therefore **“ding but ding”** means that the stance is not shaped like a T, meaning with one foot facing forward and the other turned out facing directly to the side. **“baat but baat”** The word **“baat”** means the figure eight and the Chinese character for the Number eight, looks like an upside down V, therefore the stance is not shaped like an upside down V with both feet pointing inwards, giving the impression of being pigeon toed.

The next verse is **“so choong sum hau” “Nay but loi” “ngaw but fhat”** meaning, **“start your hands that come from your heart, you don’t come, I won’t start**. This literally means that we hold our hands in front of ourselves that stem and perform from our heart, which are short range moves and excellent for protection. Furthermore we will not need to pull our hands back to change our techniques. The next simple verse **“nay but loi, ngaw but fhat”** means that we will only use our skills in self-defence, if you do not start trouble, I won’t use the skills.

“kui loi kui seong gaw, mo kui jee jo kui” The techniques are excellent fighting skills and therefore our bridge arm or **“kui”** will smother our opponents. As the saying goes your opponent will start before you, but you will arrive before him!

“wai tsai sut, sau gai booi” The first three words meaning little frogs knees, is a principle that

relates to the frog with its knees bent and its backside is tucked up. Applying this principle to ourselves is crucial for protection and mobility. If you have your backside sticking out, your centre of gravity is lost and so too is your mobility. "Sau gai booi" refers to your back and front. By keeping the chest in which curves the back slightly, you are protecting your chest area and can use the techniques more proficiently. There are other verses like the ones above and these will be mentioned throughout this book.

Chow Gar Praying Mantis kung fu is a close-in and medium range fighting system. Its techniques comprise soft and hard movements known as "gong and yau" that are of circular and straight actions. The techniques are also classified as internal and external combined. The three areas that make a martial art complete, other than its weapons, are to hit, throw and seize. **Because of the close proximity of combat, the fighting skills of Chow Gar Praying Mantis make full use on the short range strikes and seizing skills including seizing skills that are applied to the three levels such as floor fighting skills called dragon twisting legs "foong loong keok" that make use of escapes and "kum na" or "chin na" methods.** In addition to these seizing skills there are strikes that are combined with them. Within the Southern Mantis system there are many key words that give insights to the style, "chor" to break, "na" to seize, "da" to hit, "jai" to pluck, "lau" to leak "dul" to lift, "sharn" to dodge and so on. These must be applied in its 25 principals of fighting. Still, what is really needed is to develop oneself and to do this one must train the vital "gung lik" meaning trained power with its first basic four principals. **As such all mantis techniques and movements in training exercises or in its forms etc., rely on the emphasising formula, which is called to FLOAT, SWALLOW, SINK and SPIT! This is known as in Chinese as FAU, TUNG, CHUM, TOW.** All these qualities are harnessed to release the sudden burst of "gen" power through the arms, legs, waist, etc to produce an awesome fighting system. Although all four principals are important, the most important are the sink and spit, The "fau" or float is when the techniques are in a state of neutrality with the energy or "qi" central, "Chum" meaning to sink is also to root oneself, this will close off any openings and add stability, "Tung" to swallow or withdraw is practiced along with "chum" such as the chest being withdrawn and the qi contained with reverse action, "Tow" to spit is to release power or energy.

The chest is drawn in which rounds the back and is known as "tung hung". As such, by withdrawing the chest to enable one to use the hand techniques proficiently. The head is tilted down with the chin kept in; this is called "cheen tow" or one thousand head because a Chinese character for one thousand resembles a man with his head held down. In sinking "chum" there are several actions, both for protection and firmness, the qi is held at the dan tin, the elbows sink down, the shoulders sink down, the ribs open and close also. These actions should be automatic when sinking. The buttocks are pulled up which puts the centre of gravity at the middle of the body which makes for easier mobility. All this must be applied whilst on the Mantis triangular shaped stance. **By understanding and applying these characteristics one will cover every angle of attack and defence leading to victory in self-defence**

Dip gwut gung (rib bone power)

Dip gwut gung meaning rib bone power, is one of the Southern Praying Mantis kung fu training skills that is used throughout its forms, This action is performed by the opening and closing of the rib cage, thus strengthening the rib bones and the ligaments that join them to the sternum and spine. **The bones of the entire body are very much alive and just like the muscles they can be strengthened with certain exercises like "dip gwut gung" i.e. speciality "gung lik" train-**

ing skills. The ribs are the protectors of our internal organs, such as the lungs, heart, liver etc and a blow to the ribs or mid-section could prove fatal. The ribcage bones are flexible and move with body such as when bending from side to side. Today's and previous Chow Gar Praying Mantis masters developed themselves with these specialised training methods such as the "saam hay gen" the three air power drills and "dip gwut gung". Working on these movements through rigorous drills build up the muscle tissue, ligaments etc around the ribs so that our mid-section and rib cage can withstand punches. It would be reasonable to assume that we may not stop every punch or kick to our body so what better way to enhance resistance than with these prescribed methods which also includes developing the solar plexus area by acting on the surrounding muscles. Consider the verse that unequivocally states. **"Dip gwut gung, gen tung gen"** meaning **that the development of the shock like power "gen" also is due from the practice of the "dip gwut gung", these two forces are combined to produce awesome striking power.** For example in the Praying Mantis system as you punch forward the ribs will close giving protection and added power. As such "dip gwut gung" is to be performed with the use of "chum" or to sink and correct breathing is paramount during this exercise. The buttocks must be pulled up in order to contain the breath with the stomach wall tightened so that the belly does not expand. One should also practice lightly at first to avoid too much stress being placed on the ribs which can cause an injury, (by injuring an internal organ). The results of these exercises is that the stomach, the lumbar region and rib cage become like a tough rubber tyre, so when a strike is made it will bounce off. Such exercise cannot be rushed as internal injury can arise, such injuries have arisen with many practitioners who try to quicken the results by over exertion, unfortunately there have been cases of internal injury to the kidneys, heart and result in poor blood circulation. I have also been told that some practitioners have died because of wrongful hard practices that lead to poor health. So if during practice the spinal column is not properly aligned and the navel area is not pulled up and tightened there will be little success.

Inch force power

Chow Gar Praying Mantis system is famed for its inch force power ability, achieved from its special training methods. This inch power not only emanates from the fist, but with every part of the bodies striking weapons, elbow, knee, head, arm etc. and like a sudden burst of electricity channelled through its techniques it makes for decisive reflex actions. **Inch force power can be achieved by practising such extraordinary Mantis training methods. These procedures may at time be hard and boring, but in time they will give the edge that the martial artist needs in fighting.**

This inch force is termed "gen" or "fa jing"; an explosive force that comes from within. There are many such forms and drills in the Mantis system that express this power using very short range moves that are reminiscent of small explosions when being performed. To achieve this skill to a high degree you must also use the power from the mind "yi" and the body in relation to soft and hard "gong and yau". One can go from a totally relaxed state, to a very firm striking force and back again. Therefore there is no need to pull back before striking. This may have the consequence of being far too slow as such inch force power gives the power at source which allows the practitioner to release a succession of attacks within a second. With this trained power you can simply explode through your opponent instantly like lightening striking.

Essential power of mind and body, focus.

Mental conditioning is an essential part of the martial arts and is as important as the physical conditioning aspects. Physical skills and its training must develop to the level of automatic response with the mind being in a state of super consciousness so that the techniques do not need thinking about and are spontaneous. Concentration is necessary in practice; a wandering mind for instance gives no results with no key target. Without such endeavour one cannot go beyond, to reach a further goal, whether in fitness, power and strength. In addition you will read about the different subject matters that will make one a complete martial artist. But, in the realms of the martial arts, certain key functions are put forward in the forms of animals and Chow Gar Praying Mantis is no exception to that rule. Animals such as the tiger, monkey, crane, dragon, eagle, snake etc. are of paramount importance; and came under the term "shing or ying" meaning shape or form. There was never any intention just to copy the animal, that is not enough, instead the practitioner has to enter into a focused like state performing the techniques with all the determination of the proposed animal working through the term "shing". Such examples with Chow Gar Praying Mantis forms are as follows. The dragon represents the spirit and breath and so covers awareness. The eagle represents snatching like the eagle that swoops down. So too must the practitioner possess awesome vision and seizing skills. The monkey is crafty with incredible footwork; so be like a monkey where mobility is concerned. Tiger claw concerns itself with simple and vicious hand strikes aiming at the centre with the veracity of a tiger itself. With such subtle forms of training one enters into a trance like state with the concentration at the source that overcomes the opponent in self-defence. Therefore concentration of mind and body is crucial. As such the beginning of forms is also important with the "kin ly" or respect sequence, having respect for the masters, ancestors etc. Also the weapons are honoured, like at the beginning of the Chow Gar Praying Mantis pole forms the weapon is brought up to the head and the practitioner touches the pole with his forehead offering respect. Likewise Buddhism was an essential part of the martial arts in China and so certain moves before the forms were performed with folded palms to offer oneself to God (Krishna). All in all this was to open the spirit of the person and have it focused on the way we practice both mentally and physically. With all this is mind, especially the latter we will become more aware and in control of ourselves. Techniques by themselves are not enough to instill focus. One needs total command of the body and mind through correct breathing and etiquette. This will help one become at one with his opponent during a self defence encounter. This is because of the alpha and beta rhythms that change through breathing. This focus must first be established at the school and can be done in a variety of ways through key techniques. A classic example of this is that a student of Japanese archery during the olden times was to use his mind by directing the imaginary arrow to hit its target long before he is allowed to use the physical bow and arrow.

Throughout this book there will be references and training drills to develop such hidden power that is honed through specific exercises and the mind is of paramount importance to this development. So as not to bring harm to anyone, even in the case of an unprovoked self defence confrontation one should overcome ones opponent without hurting him. This requires total mastery of the power of mind and body.

Ng daai gung, Ng sui gung.

The Mantis system make use of understanding the body in terms of the nine areas which must be exercised through a rigorous training programme to obtain their hidden powers, namely ankles, knees, hips, waist, chest, shoulders, elbows, wrists, neck. These are developed through the Chow Gar Mantis traditional methods, such as “chy sau” grinding hand “boot kui” level bridge, “hoy kui chong” opening bridge practice and others. These must be synchronised during practice and combined with the 5 big strengths and 5 small strengths that are the products of such training!

The 5 small strengths;

1/ Senses etc, Eagle vision (yeng armg). Our sensitivity of feeling our opponents energy by knowing which way his power is going and how we can take his power away from him is important for fighting whether at close range or long range. At the long distance, the eyes have got to be acute, processing the eagle vision relates to the energy and spirit of the person and having awareness through his eyes.

2/ Teeth, the tongue should be placed on the upper palate of the mouth and one should grit ones teeth during practice. By doing so one will strengthen the neck and jaw and “tai yearn” temple points. One should always have a closed mouth during practice and concentrate the breath by breathing towards the dan tin point through the nostrils.

3/ Throat (how Gung) The throat must be strengthened through “how gung” training, developing the cartilage, tendons and muscles at the throat. Closing the point’s means developing the iron shirt and knowing the trade secrets of putting your body in certain positions to nullify a strike to the body on a dim yuet area. One should consider the fact that by making yourself smaller can be protective. Likewise to increase your size is to become intimidating to your opponent.

4/ Fingers and toes. The digits are essential performers that enable one to seize, tear and grab. By having powerful fingers you automatically have strong fists, wrists and forearms. See “mor jau” for developing them.

5/ Dan Tin gung, Sun sook gung, Nei gung. Power comes from your waist known as “yue gung” and one must practice deep reverse breathing to develop a firm mid-section that will give more power to the limbs. “Sun sook gung” is to draw up the testes and “nei gung” is the inner air that one circulates. This also covers the “wun tou”, the two vital energy sources both at the back and front of the body.

The 5 big strengths;

The five big strengths are referring to large portions of the body and can be developed for iron shirt and producing power. The legs including the knee, feet, hips all used as striking weapons.

1/ The trunk of the body, including mid-section, kidney area and the ribs are used in the practice of iron shirt called “nam hay gung” or hard breath power. This skill is developed by several exercises. Starting with ‘kum tid bo’ meaning iron grab step, this will be explained in up and coming books of the Southern Chow Gar Praying Mantis

2/ The shoulders and the upper back have certain muscles groups which are trained to push out the hidden power.

3/ The elbows and wrists. Power at the elbows and forearms is essential for striking known as "say bun lig" or the four powers. Training drills develop this both on the inside and out "yum yearn gung". The very basic one is Doy Chong described later.

4/ Waist power known as "yue gung" power comes from a strong waist both in striking and avoiding. Developing of the waist power is practiced through the doy chong training.

5/ The mind power or "yi"

In summary all these qualities must be combined. This is known as Lin Wah Jee or together.

The 5 big strengths and 5 small strengths are fully explained in the Southern Chow Gar Praying Mantis chronicles. The body is further trained by its internal and external methods such as the internal side, relating to vital air, organs, mind, spirit and the external relating to bones, tendons, muscles and blood. All must be harmonised to produce a powerful but healthy body and an excellent martial artist.

Techniques

In a basic explanation the techniques are deadly efficient and are of short and medium range, utilising (foong arm) Phoenix fist, (Dit Jau) Iron claw (Poc jeurng) palming as the most prominent techniques. **Because of the training programmes the Mantis practitioner can use the short-range skills, to eventually go onto other advanced Mantis skills. It is a very advanced art and even the basic hand techniques such as (bow chong) cover hand (gau choy) hammer hand, (man dan sau) bow-pulling hand, are frightfully powerful moves.** There is no rigid or passive blocking in this system, but instead a reflex action. **There is also no need to wind up ones power first before striking out with any limb, instead there is automatic firing of techniques that give little or no chance to the opponent.** These techniques and skills include, destruction, seizing, smothering, catching, simultaneously block and attack, trapping and much more. All aiming at the vital points (dim yuet/dim mak) that I have explained to a degree in this book. Mantis forms are dim mak forms and this is one reason why it's a very revered system.

Iron shirt, Qi Gong (Hay Gung)

Iron shirt training is where one can withstand hard blows to the body, not just on the stomach but also on the neck, ribs, back and kidneys. It is an external skill achieved by strengthening the ligaments, tendons, bones, muscles and sinews to make the body very hard like steel closing off the vital points. Thus the Mantis art is famous for its iron shirt gung. Therefore "nar hay gung" meaning hard power exercises are taught starting with "dip gwut gung" rib bone power exercise. Mantis iron shirt skills develop the whole body including the arms and legs through channelling the energy to the focused point. It is essential to know that the basic steps help to develop the ribs and stomach by using "chum" to sink. This then leads to the same principal being applied in the first form, Sarm Bo Jin (3 step arrow). Later advanced iron shirt gung is applied through the training of "kum tid bo" iron grab step, "tid ngau gung" iron cow power etc. Iron shirt gung is useful for developing protection. We can know all the different techniques but if one punch or kick from your opponent puts you down, what then of your skill!

When one has developed iron shirt gung one then moves forward onto the Chow Gar Praying Mantis conditioning hitting exercises, such as "bic boi" crash back, "gau choi" hammer hand to condition the body. Hitting exercises can also be done by yourself either with wood, bamboo or training chongs. A great deal of injuries can appear from this type of training therefore one should not practice the hitting exercises prematurely. One must have access to medicine in case injuries occur. For example, if you over tense your muscles and put unnatural stress around your mid-section and the breathing is incorrect you can exhaust the inner organs leading to fatigue or an internal injury. Hitting exercises that are practiced with partners can result in an inner injury if the individual was not ready for this type of iron shirt training or "gum chong" golden bell training.

Side effects of wrongful practice Nar hay gung

Although having developed the iron shirt body, there can also be side effects to its training so one has to be careful. Obviously such skill can protect one from a damaging blow. But also over the years that I have been training I have heard and seen some problems occur through this intense exercise. One thing Grandmaster Yip Shui, often spoke about was that there have been many who tried 'too' hard at nar hay gung and this resulted sometimes in an early death. It puts too much strain on the internal system. I have also seen various individuals who have suffered severe health problems due to showing off their iron shirt by accepting punches to their neck and body that caused a internal problem over a length of time. The real iron shirt development comes from the breathing; developing the 'dan tin gung' will make the rest of the body in time like iron. Though you may be able to take blows to the body just through sheer grit of getting use to being hit, this can have its own fatal consequences. Therefore the correct and safest way is to build the vital air like shield around the body.

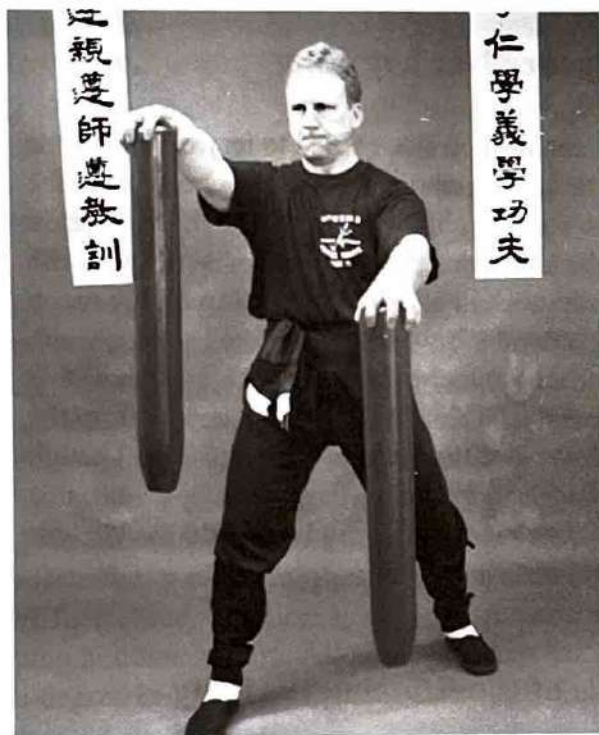
Southern Praying Mantis methods of conditioning the body

Whether in forms training or "san da" free hit sparring, we should never neglect the role of conditioning that plays an important part in the martial arts. Such assiduous training of the natural weapons of the body that are mentioned should be conditioned so that you yourself will not get hurt during training, or were you to strike an area of the opponents body such as a bony part, that will not result in injury. Conditioning really starts at the beginning of training with the steps where you grip the floor with toes, fingers grip the waist, stomach tightens etc. These are muscular exercises. You then move further on with various dynamic tension exercises and forms such as "doy chong" double arm exercise and "gung lik kuen" power fist forms and later further onto the softer mind concentrating training programme which channels the vital energy that also gives vital protection etc. By firstly developing the muscles, sinews and bones will in no doubt develop the body to become more resilient to strikes. By using southern mantis conditioning training methods one will make the internal tissue stronger. Thus one will be able to execute powerful strikes that will have devastating impact on ones opponent without any injury to oneself. Southern Chow Gar Praying Mantis techniques are for medium and close range fighting skills therefore conditioned limbs, powerful fingers, wrists, forearms, shoulders, shins, feet including the trunk of the body is of paramount importance. During a confrontation with an opponent there

is bound to be a clash of limbs and we do not wish to shy away as soon as we connect our bridge arm.

Chongs

The term "chong" refers to a training aid that you practice with. It also means to bump or meet and therefore it could be a partner, a wooden dummy "mook yan chong" sand bags, training logs etc. There must be a combination of two man drills to supplement your solo practice. In the Chow Gar Praying Mantis martial art has always emphasised the importance of such conditioning drills.



Lifting the wooden stakes, known as 'bic sarn' or lifting the mountain to develop the grip

These come in different forms, some for strength, power, toughening sensitivity etc. These are in a form of practice with a single technique or many movements. This enables one to feel a sense of realism during practice through feeling the speed of your partner, his strength, power etc, so that the practical applications of the techniques can be seen and felt thus helping to apply the techniques whilst under pressure. **Further on in this book I reveal certain training "chongs" that are exceptional for developing the power, sensitivity and strength.**

Iron palm "dit sar jeurng"

Iron sand palm known as "dit sar jeurng" is a palm conditioning skill that can be done with a partner or by oneself. The famous name given to this skill can be either "dit sar jeurng" meaning iron sand palm from one trained with iron like sand also, "hoot sar jeurng" meaning blood sand palm and as such it takes its name from the red spotted palm print it leaves on the opponent and

another name was given to 'Hoong sar jeurng' red sand palm. Such iron palm training employs a variety of stages. To practice this technique solo, one would need a sand bag, firstly filled with beans, then later on iron fillings. The bag must be laid on a strong table at about waist height, then with your correct breathing you slam down your palm, firstly striking with the edge, then you turn over your palm to strike with the whole of the hand including the fingers. Then you turn over the hand once again to strike with the back of the hand. It's important that herbal medicine is used before and after training so as to stop the hands becoming calloused. Sand-bag catching is an excellent training device to develop the catching skill. You can literally throw a canvas type sand-bag filled with iron fillings to your practice partner. This will help develop your fingers to penetrate into your opponent's bridge as well as learn to close your fingers on impact. "Gau choi" is known as hammer hand as it is a simple two man training exercise (see illustrations). Each person brings his or her hand over their head and forms the phoenix fist and then makes contact on the other partners open hand. The point of contact is the edge of the palm of the closed fist. The



Using the wrist as a striking implement known as pic sau

useless manoeuvre.

The back of the hand "tuc jeurng" is useful in many situations and is developed to slam down on dim yuet points. It is a heavy striking weapon that can be used with little strength yet be frightfully powerful. Strengthening this tuc jeurng with the conditioning methods makes the hard bony part a terrific combat weapon that can be used at all angles.

The forearms are of particular importance to the Southern Mantis, being used for "pai kui" slicing bridge and "yui kui" shake off bridge. The forearms are used close in with actions likened to slice or shave, especially at the neck where one can spin open the vital points. The inside of the forearm can be also used for striking. You must practice diligently the training methods to develop the heavy hanging power, likened to a piece of string tied to a stone and so the forearms need to be powerful and heavy.

The elbows "chung" are significant for close-in fighting and that's why some of the Mantis forms have elbows strikes at the beginning. There are seven actions with the elbows and they can be used in striking also locking and breaking.

The shoulders are used as weapons to shove your opponent away to get him into a better position for you to hit him. They can also be used to break as found in the "sarm bo pic kui" form or to bump, strike or protect, see application.

The hips are also to be used like the shoulders. You can easily knock your opponent off balance to move in with other skills. The hips can be very powerful and are used in a side-to-side action.

The knees "sut" are a common tool in the martial arts; they are used both in attack and defence. It crucial that one develops the ability to block with the legs for low line attacks whilst this will leave the hands free to attack. Otherwise it can be dangerous to block an attack at your lower half with the hands as this will only leave you wide open. The golden rule is let your legs defend your lower half and your hands the top. Training will develop this action and stop bad habits forming. All four sides of the knees are used either to apply pressure to your opponent, by interlocking his legs to put your opponent off balance. To throw, by using the back of the knee. The shins are used to smash into your opponent defences. Like the knees you can use the shins for attacking, applying pressure, or for defence in covering yourself.

Of the foot three areas are used, heel, ball of the foot and instep. The heel is most important and can be applied in a hooking method, slicing method and crushing method. The ball of the foot is used to thrust in and locate points on the legs, stomach and ribs. The instep is used to sweep. In reference to this area only the upper portion of the instep is used next to the shin and not the joint

area, otherwise you will be hitting with the weaker part of the foot.

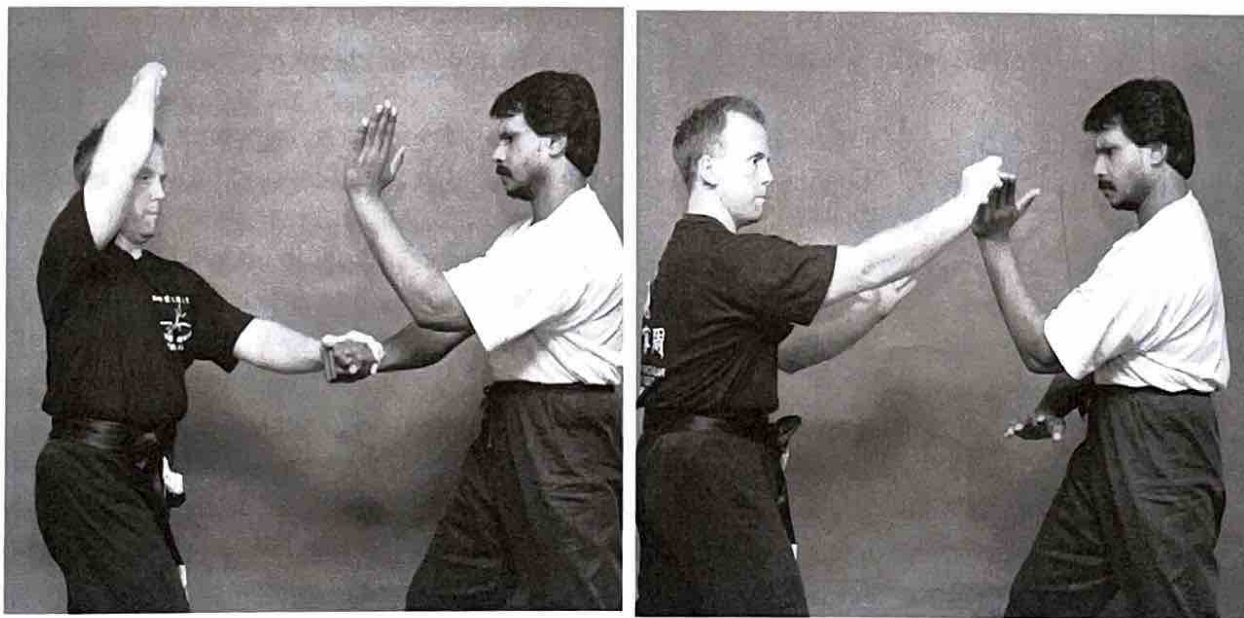
Basic two person Conditioning skills

Conditioning skills can come under many varieties of training such as running, skipping, pad training and so on. In the traditional approach conditioning exercises were used to prepare one for hand-to-hand combat. Such exercise forms the basis of two man drills. There are several basic drills such as the 'sarm seng' meaning three stars, which are used to develop the bridge (arms) for close-in fighting and so condition the forearms for this purpose. Later when this basic skill is developed one can further it's meaning by using the deflection skill with in its drill.

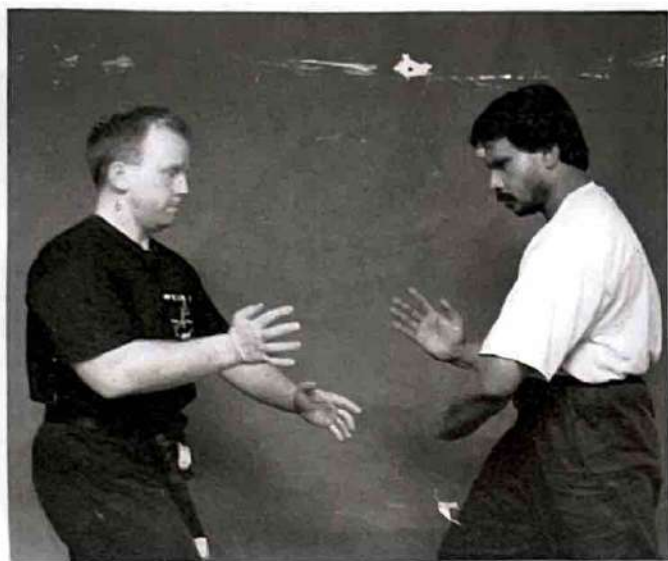
To develop the palms and make the fist hard there are several types of hitting exercises. One training tool is called 'gau choi' meaning hammer hand, is the first practice. It will be a common tool to be used in fighting both in the beginning and advanced stages. Therefore conditioning this area often begins as soon as steps have been taught with the likes of the two exercises seen below.

The procedure is very simple; one person puts out one of his palms and the other form a hammer hand fist to hit his open out palm

With Poc Jeurng, we can see the practice of conditioning the palm. It is both practiced left and right side palm and once you have the right technique behind the exercise you then can start to twist on impact which will make striking more potent.



Gau Choi, known as hammer hand, meaning to lay or to come down



**The technique of conditioning is quite simple, both partners using the same palm to hit the heel of the other partners palm.
Try doing 50 strikes on each side**

STEPS / STANCE

BODY POSITION

LEGS

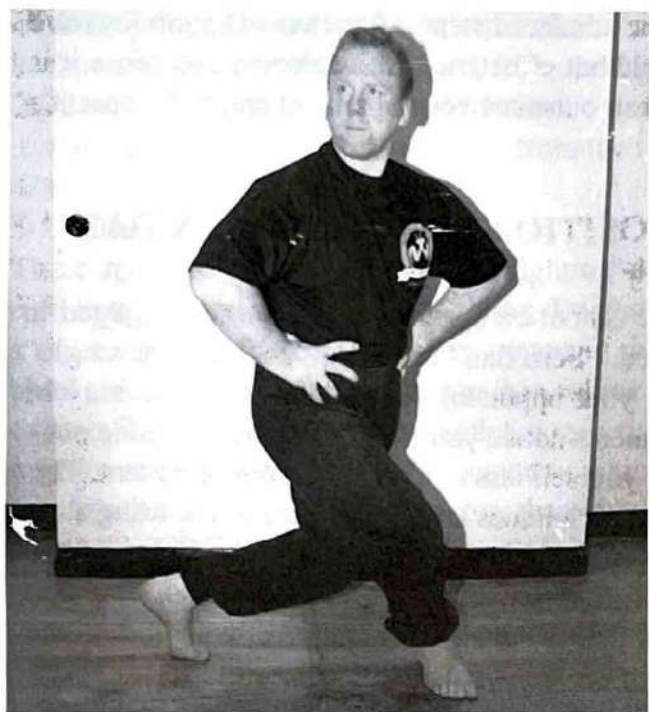
The conditioning of the legs is a paramount importance for they help take us from one place to another throughout our lives. Keeping them strong and healthy is done in a variety of ways, through stretching, power building through certain key exercises and stance. One way to train the legs is through the practice of stance training by doing so will develop power and strength thus enabling you to move more proficiently, this will make using your kicks and hand skills more effective. Also moving about means that you rely less on blocking with your hands and legs because strong legs can help you evade oncoming attacks. The legs must have springyness in them that will make shuffling back and forward far easier.

In the Southern Mantis system there are no high kicks, however it is important to stretch regularly and kick high for the purpose of practice, as this will make low-line kicking easier.

Grand Master Yip Shui always used to practice a high kicking method of swinging up his leg to head level, like trying to kick someone behind him. The same reason that I'm giving you about training high kicks Grandmaster Yip Shui said the same. If you can perform high kicks then you could do low kicks much easier. Swimming Dragons has a much emphasised training skill on the legs which require them to be both flexible and strong because of the low stances and sweeping movements. So without the legs being both flexible and strong you would no doubt lessen your chances of moving freely.

STANCE

Chow Gar Praying Mantis system has many different stances, but the two basic stances, the 3 point stance and the longer version of the stance called "gung bo" are found throughout the entire system. Though there are other stances used, it is these two that are really needed. The basic 3-point stance is first taught and during its practice one should grip the floor with the toes and tighten the grip with the fingers around the waist. Each time a step is made you must use the sinking energy ("chum") pull up your buttocks and pull your legs inwards. This will develop your rooting power and stimulate various muscle groups. When practising the steps by themselves you use slight tension around the body and one should breath deep to the lower navel, tapping the vital energy. This method makes the stomach work vigorously and is seen like a sucking up of the



**The unicorn cross over stance
(kay Lung bo)**

stomach, to be pushed down on exhalation. During the practice of the steps within the forms, there is no need to hold tension but instead one must be in a relaxed state to move quickly and sharply going from softness to firmness with the use of the gen power.

This 3 point stance is very important as it is the stance you will most naturally go into during combat without much thought from this stance one can easily move into in any direction and be comfortable to use almost any technique. Bending the back leg to squat low taking the weight onto the rear leg and much more can be done with ease from this simple stance.

The longer stance, which is one step longer than the 3-point stance, is important for the use of kum la or Chin Na skills as in the Yui Kui form described further on. It is from this stance

that one can put energy into your opponent with the Chin Na skills or move into for low strikes. It therefore is suggested that certain stances have a particular tasks during combat. Unlike the shorter 3-point stance, the longer stance is not necessarily a stance to face off your opponent with. One would want to use certain martial art moves with the correct stance to draw in one's opponent. Such adaptable positions would allow you to have complete control.

STEPS

There are many different stepping patterns, the forward step "sern bo" or "jik bo" teaches one to go forward. This first stepping pattern is essential and when combined with hand and foot skills make it hard for your opponent to defend himself as one is able to pursue the opponent relentlessly. Developing the moving forward power in a straight line is essential at first and only when one has first mastered the forward power can then one move onto the more elaborate turning and spinning footwork and forms such as bo sim sau (searching insect hands). The use of side turning steps are used in case your opponent switches to the side or if you are attacked from that situation. You can then turn into the side turning step which allows you to be in a better position to continue the "sern bo" forward step. So this side turning step "fong bo" is useful for both attack and defence. The "sern ma bic bo" or half forward step is used to create an opening on your opponent and allow you to come from the side catching your opponents centre line. If by chance your opponent defends then you can swiftly change to the other side by using the half forward step once more. The mouse step or "shu bo" is like a sudden burst of steps against your opponent giving him no chance to use his own skills. The cross over step "ka lung bo" Unicorn step is used to put your opponent in an awkward position and is used to step onto a pressure point on his foot, preventing him from moving away. The plum blossom steps "moi fa bo" teach correct etiquette when turning and stepping. These make sure that the hand and legs are in the correct angles especially when turning around. All these stepping patterns are practiced with the simple 3-point

stance making it a very universal position. Even the advanced stepping patterns Dragon legs and steps and hall of light steps still contain this simple but effective 3 point stance. Therefore it is highly commended that with good footwork you can outsmart your opponent and daily practice will ensure expertise.

THE SIX GATE AREAS AND BODY POSITION AND THE "SERN DAN "

The correct movement of the body is a must, one cannot be upright and stiff when engaged in combat. Hence the "sern dan" principal is applied. "Sern dan" meaning "double then single" refers to the way the body is placed when facing your opponent. In the beginning you may be square on to him (termed as sern) and then at a moments notice you change to the single side position "dan", literally meaning half on. Thus making yourself less of a target to your opponent. This of course, is executed during the application of your techniques and body dynamics. During actual fighting your waist should always be twisting from one side to the other with no chance of you being caught square on. This principal must be done alongside your movements. It not only acts to add power to your techniques through the waist power but also the opponent will find it hard to hit the mid-section with power simply because of the waist twisting. Mastery of this combination of waist 'sern dan' principle has to be done through the training chongs to start. Eventually one should be able to move one's body in any of the ten different directions performing without hesitation the "sern dan" principle. This is later explained at the beginning power training exercise called 'doy chong'.

The gate areas known as "mon" are essential guidelines to any practitioner understanding the perimeters of the body. No movement should go beyond a certain path or be widely exaggerated. As such exaggerated movements only waste vital energy. Such wasted moves may also leave you open to a fatal attack. These imaginary guidelines within the Southern Mantis system are useful for maintaining correct body and technical position which is very important for a beginner. A description of these are "saam mon sau" the three gates, refers to the centreline and the left and right side gate areas. These divide the body across. There is also the "look sun mon" six body gates, four with the hands, two with the legs. With the hands is the "yau seong mon" "jaw seong mon" right and left upper gates, "yau ha mon" "jaw ha mon" right and left lower gates. You will find that many of the martial arts system have forms that take the gate areas into account with perspective forms. Examples of such forms in the Chow Gar Praying Mantis are "say mon sau" meaning for gate hands and "say bun gen sau" meaning four power hands. The lower half gates are guarded by the legs themselves. In actual fact the gate areas do not stop here, but also are applied to the side of the body and the stepping patterns such as "moi fa bo" plum blossom steps which are designed to teach these stepping principles. **All these are primarily standards, once you have the knack which gates your hands and legs should be covering there will be no wasted motion even if you are making wide angle movements. Twisting and turning your body you will still have the ability to be covering those gates unconsciously.** A beginner must adhere to these basic gate areas to master the correct position for the techniques.

Once we grasped the principles regarding the gate areas, we then must move on to other methods, which will combine mobility. All original martial art systems from whatever nation must have the next group of skills that made use of the space, defence, attack, distance etc. These special skills are enveloped within the gate methods of the Chow Gar Praying Mantis system. Some

of these principals and methods required are

- 1/ Opening from the front. Closing from the front.
- 2/ Attacking and defending from the front
- 3/ Defence from the sides. Attacking from the sides
- 4/ From low to high, high to low.
- 5/ circling and spinning out and in

These methods are from the twenty fighting skills which allows the practitioner to understand certain key elements regarding fighting. Defending from the side allows one to put one's body in a certain position to the side of an opponent which allows cover for oneself yet keeping to the blind side of the opponent. One can then follow up with many different skills or techniques at his expose. This subject is covered with the sensitivity drill. Also there are ways of holding your 'on guard' position to entice your opponent in which coincides the four gate training. A good analogy of such principles can be like this, there maybe many different forms perhaps hundreds of the single "dan do" sabre sword weapon. Here, we are not concerned about the different forms but the essential strokes which are ten in number with the weapon; therefore these are seen as the root of such forms and we are concerning ourselves with these.

Chow Gar Praying Mantis sensitivity skills, two man training drills and fighting forms.

Sensitivity training is so vital that it is said that it is only one step away from the "san da" or free hit sparring. This close-in fighting system southern Praying Mantis has sensitivity training drills that will make the practitioner more aware and ready for self defence encounter. **In some way, this is like the animal kingdom, where the young instinctively play fight to prepare themselves for the real challenge that may be life or death confrontations.** Similarly such close-in drills give us the edge we need for self-defence. In a real situation, everything will by pass the mind, it will go on autopilot so we do not think about the next move we are going to make. Thinking in such a way would be too slow. This is especially so when we are close in and your opponents or foes attacks are coming in at all angles and at split seconds between them. So to speed up our responses, like sound and echo, we must make sure that our daily training includes that of sensitivity training skills. There are many different training exercises in the Southern Mantis system that come under different names. Examples are "Jee kui chong" which develops the hands and footwork together. "Chi Sau Chong" practising to stick close, (" baat doon kui sau") the eight sensitivity bridge hands, that contains the deadly hunting the arm, or destruction skill are all to help attain an highly acute sense skill. **But whatever the name of the drill is, the important part of its function is to develop the sensitivity that goes beyond physical limitations that we are generally accustomed too like the eyes and basic bodily movement. In actual fact sensitivity methods do not totally rely on the eyes when you are really up close.** Obviously the eyes are important, sharp eyes are needed for combat especially when two individuals are in range of each other, testing the ground which they want to control and where their arms and legs may not have made contact as yet. But with close-in fighting our eyes should become fixed at a point, not looking at the different attacks coming at us. This would be difficult to decipher and can be misleading. Seeing the attack happening and you reacting can be slow at close range. For even an untrained person to throw a punch close in and a skilled martial artist to

see it then react still may be too slow. So instead we rely on our instinctive reactions and feelings that we have trained and developed through these sensitivity drills. **The bodies' senses are capable of reacting in an instant like a flash of light. For instance, if someone touches you with a hot spoon on your arm, you will automatically react without a moments thought.** Such instantaneous reaction is developed with training drills, but other than reacting with a wild reaction, one automatically without a moments thought goes into a particular move pertinent to the given circumstances. **Such communication is made through the pathways that are programmed within the limbs and body without having to travel to and back from the brain. Such instinctive actions will undoubtedly close the time gap between your opponent attacking you and you reacting.**

The mind must be focused when training and drilling the sensitivity exercises. Making yourself aware of your partners moves through touch, feeling and energy. The mind therefore must be central, if you are not in a state of equilibrium and one hesitates to react to any of your partner's moves, one will simply miss the point regarding sensitivity exercises. Fit and adapt to your training partner like the ying/yang do not be rigid and stiff otherwise you will lose feeling and your centre of balance will rise up and will have no control of the situation even in practice. **Many may be familiar with the traits of the Chow Gar Praying Mantis system as a powerful close-in system, this is known because one of the concepts is to shut down or close down your opponent with lightening fast dim yuet strikes before he has the chance to release his own weapons.** All this can be achieved through regular training of the sensitivity training programme. To unlock the essence of these drills you have to understand the differences within them. The Mantis sensitivity drills involve the use of the sink and spit method. This may be difficult for a beginner to grasp, but they can use a method, which is simply to contract then expand continuously with the techniques found within the drills.

One of the first sets of drills that have been illustrated is a sensitivity set drill. Set drills may consist of many movements or only a small amount of movements where either side matches each other in a positive and negative way. This and other set drill trains you in a way that keeps your techniques adhered to the perimeters of the body (such as the four gate areas). Generally these types of drills must be taught first to stop one making unnecessary movements or actions that would waste time and energy. Beginners are therefore taught this to thus maintain correct positioning. It still however, requires feeling and awareness. Therefore one should not move or hesitate his arms, legs or to the shift body before his partner has moved to attack. Other sensitivity drills require the whole use of the bodies weapons to attack at anytime, but the movements are within a standard format at the beginning level until a later stage, otherwise you may as well cross hands with san da. This sensitivity method "baat doon kui sau" uses the arms, legs simultaneously, alongside "kum la" seizing skills, elbows, trapping and whilst one limb is involved in one action the other limbs are doing something else. This also contains the five destructions drills which will be explained in the next book but the first is explained herein. In all of this, both partners use multiple energies such as borrowing, redirecting, returning etc, to heighten the feeling in the prescribed methods. Swallow, sink, float and spit must all be incorporated within the drills. If for instance your opponent punched you and it slipped through past your hands, you then can use "chum" meaning to sink by closing the ribs to nullify the power of his punch. This must never be overlooked even within the confines of the sensitivity drills. Such reflex action even with the ribs or stomach will develop into an automatic response. Later in the book a subject regarding "chy

sau" grinding hand has been written. Develops the strength sensitivity. That if your opponent was using his strength by pressing your arm down then he suddenly pulls his arm away to attack you at the lower half, your own arm if properly trained with the correct strength would not carry on going upwards but would simply be able to counteract the force and stop his attack.

Forward energy power also comes from the power drills must and be applied within the drills, this allows you to pursue your opponent relentlessly that will penetrate his defence like a knife through soft butter. But do not be eluded by the forward moving power, its not like a raging bull, nor is it stiff or rigid where to the extent one cannot change direction. So if your partner during the exercise tries to side step to make you fall with your moving forward power, you react instantly because you can swiftly change direction. The same principle applies here as it does with the arms. This is because the extraordinary energy and power gained from the training methods makes one powerful, rooted, strong yet pliable.

One may ask as to what extent can be developed in the sensitivity training methods. The plain truth is that every single hand or leg technique, locking skill, footwork ability and much more can be applied in this sensitivity format. For instance the "baat Doon Goon Kui Sau" though starts with only eight basic moves, will in time incorporate every move and lock throughout entire system. It is also a very valid point to remember, that one should not add any additional techniques, until one has fully conditioned himself from the previous sensitivity exercise technique. Obviously we all like to add more to our arsenal of skill. But it's crucial to develop spontaneous reaction so an overloading of many moves in the beginning may hinder reaction time. One may feel proud of the fact that he has fifty such moves in the sensitivity training drill, but when push comes to shove, or he is violently under pressure, then there is suddenly a breakdown of all this half-baked things he has learnt. But with the right attitude and no doubt in time, through constant training one will achieve the proper results. This will give one the key to open the door or to see it as a strong sensitivity base to stand on. Although such exercises still may be seen as play acting to regards of realism of a real life threatening situation, it non other serves as a beginning. The step over to realism can be an harrowing experience for some people, So the answer to this would be; That after sometime of training, they must be put under pressure, getting as close to a real confrontation as possible. Remember all the toil and hardship one puts in at the school will no doubt pay off in a real self defence encounter. All this can stem with such excellent training drills, which do not stop here, within time your heightened feeling; awareness will allow you to incorporate your vast arsenal of weapons at your disposal at ease. When this applies in real combat you will be able to frustrate, bewilder and adapt to your opponent with all the hidden trained powers it will be easy to overcome your opponents defence. **Last but not least though any sensitivity drill is useful for developing reflex and good technique. We can get ourselves in what can be called 'comfortable mode', where we begin to believe this is all we need to do in our training and one therefore can be deluded by this thought.**

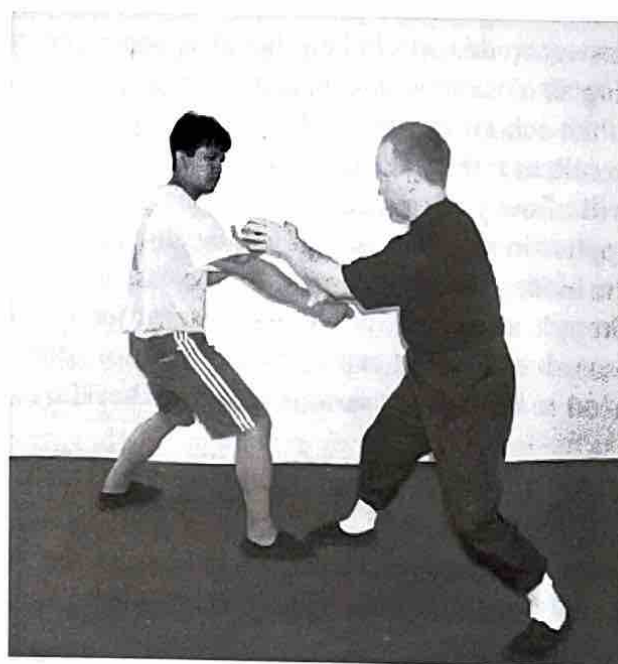
Destruction skill in Baat doon kui sau.

Destruction skill in Baat doon kui sau, is one such sensitivity exercise that is introduced to the practitioner after he/she has gone through some of the basic two man skills later described. This ingenious form of training engages all the physical abilities to develop acute sensitivity. There are eight basic drills to learn that expand much further to include all techniques from locks, throws, ground fighting etc. but first the eight basics must be mastered then he or she can apply advanced

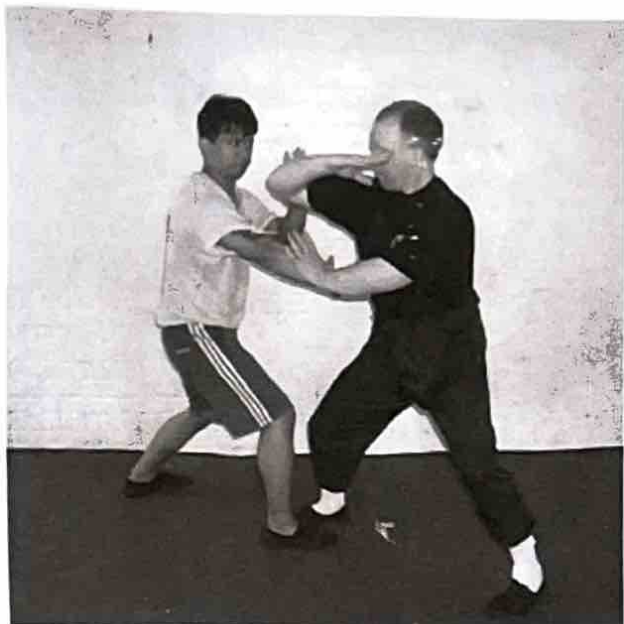
techniques within the exercise thus will constantly grow with the practitioner. There are several areas that a student can be taught from. They could be started from any one of the five destruction techniques known as the hunting of the arm aiming at the vital dim yuet points. Which the pictures have described. To start this movement requires a side step and a destruction technique to the partners arm. It is practiced by slapping the arm with the palm of the hand and using the other to strike on the inside of his arm with a fist though it is not actually hitting in practice due to the area being vulnerable area. This first technique can teach you a lot about entering in on an opponent, by going to the blind side of him. You must practice this move whilst in the Southern Mantis triangular stance and using the "sern dan" half side on principal with the body. This is trained along with your partner help to develop the fluidity. From this initial side step one then proceeds to use two grabs following one after the other, first to the wrist the other to the elbow or forearm. You must do this as you are advancing forward towards your partner then with an elbow strike to your partners shoulder. This completes the first part of the destruction skill. Naturally he will block the oncoming elbow attack whilst simultaneously slapping away the elbow he palms to your ribs, this will train your partners block and attack skill. Since this has been stopped, then palm out to your partners neck, he then stops this which you slip around the blocking arm with the fun sau or sweeping hand to land a hammer hand attack to his head. He stops and thus the whole sequence is repeated again but on the partners side. This is an ongoing drill that works along with other techniques such as the rolling hand, "lop sau". As you strike forward with the slicing hand striking at your partner's neck your partner will automatically stop the strike with an open hand. Then slaps down the "pai kui" and proceeds to bring over his own "pai kui" to strike you at the neck area. These latter movements teach one to uphold their arms from being pressured downwards, the whole action of the slicing hand and slap down block is called "lop sau". It looks as if the hands of both individuals are rolling their arms forwards into each other.



Destructing the arm at the elbow



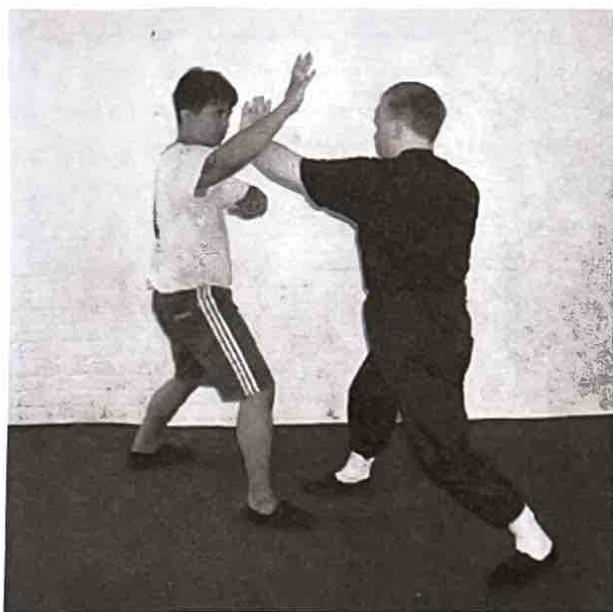
Seizing the arm and move forward



After the chase up the arm use an elbow strike aimed at the shoulder, your partner blocks and attacks at your ribs



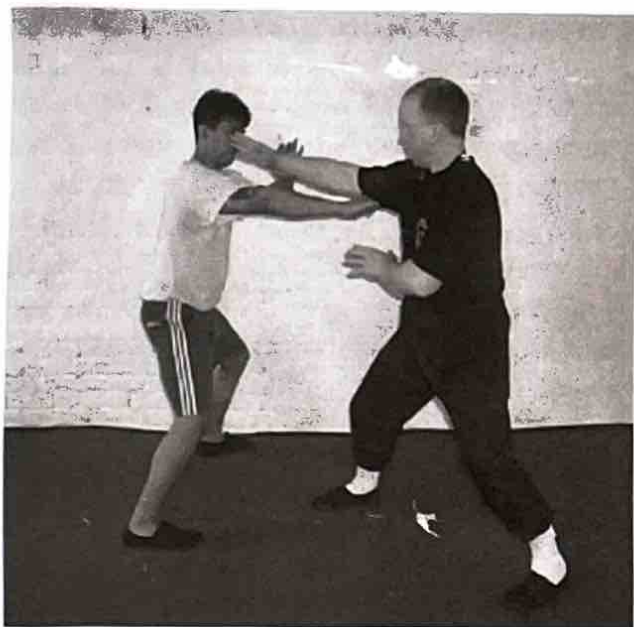
Both arms clash after the previous strike



using the other arm to sweep away the opponents blocking arm with splitting, fun sau skill



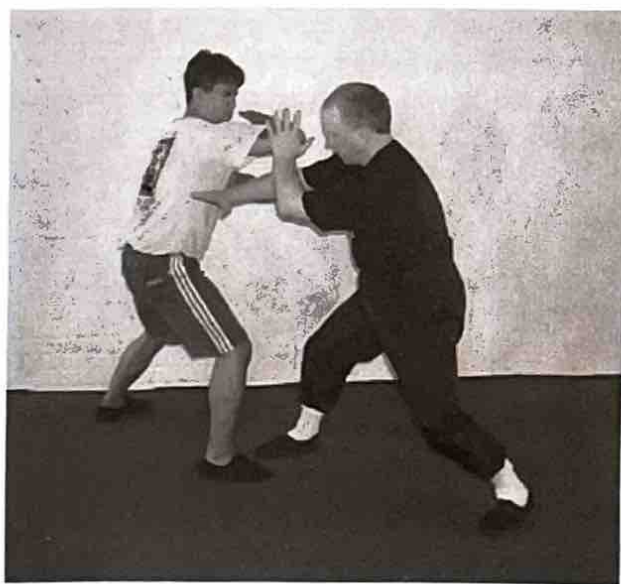
Use hammer hand strike to the head, Your partner intercepts with simultaneously blocks and attacks



The whole sequence once again is performed by your partner, starting with the destruction skill



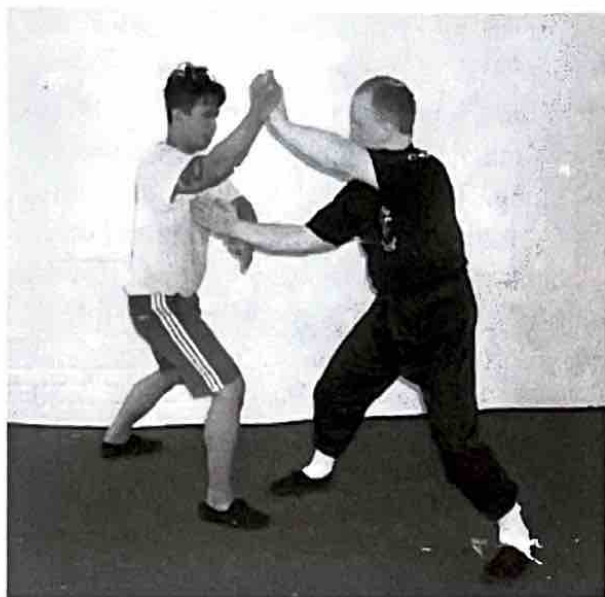
He begins to move in by grabbing



As he elbows strikes, you simultaneously block and strike at the ribs



Once more meet with the forearms



As he comes over with the hammer hand strike, you again simultaneously block and strike

Once this is developed into a smooth continuous movement, the next part is to change arms without any hesitation to be seen. To do this successfully is when your partner stops your slicing bridge hand, you then use your wrist to twirl around his back hand pulling it down then shifting your other leg forward and simultaneously striking with the same technique "pai kui" slicing hand with the other hand. Then the whole action of the rolling hands begins again. Your partner has to be aware of your footwork

and hands in relation to his own, like mirror image. He must feel your energy strengths and weaknesses. Your partner will also do the same changing drill and the two practitioners, will be going back and forth using the technique "pai kui". Eventually in time side steps will be applied as one tries to change by going forward, the other practitioner will overcome this with the side stepping footwork, then to carry on with his slicing bridge hands. Its important that you do apply the characteristics such as the chest is in, elbows and shoulder sinking and chin down. Do not lean back or have a stance square on, otherwise you will be open for attacks. Later other reflex actions are added and to be trained, such as a simultaneous block and attack. **There are four theories in regard of such blocking methods. The first being to block then attack, which can be applied to long distance combat, such as blocking a leg then moving in which is fine for that distance but too slow for close-in fighting. The second, being to block and attack simultaneously which is applied to both the legs and arms. The third being to block and attack with a single arm simultaneously. The fourth is to hit your opponent just as he was to release his own arsenal; this is the art of anticipation which is a fine art in itself.** Of these four classifications the last three are most important to the Southern Mantis system and close-in fighting skills.

Adding other skills

Apart from the destruction skill that the illustrations have shown, one can add other moves during the practice. Such as "pai kui" and "lop sau" you simply fire a phoenix fist or palm strike to the partners mid-section. Your partner without any hesitation blocks this attack with his rear hand by simply using a palm block. At the same time he will then strike out at the partners neck with a palm strike, which he then will stop and carry on with the other drills. From this same block and palm attack you then can proceed to infiltrate your partners blocking hand by using your other hand to grab at his wrist, which then can pull down his arm to release your "gau choy" hammer hand. To counteract this your partner then uses the "yui kui" shaking off bridge to nullify the palming hand. Pushing the "yui kui" bridge technique into the hands line of path, at the same time turning over your partners grabbing hand completes this action. This type of training aid is essential for developing certain techniques such as the destruction move and the famous 'soc sau'

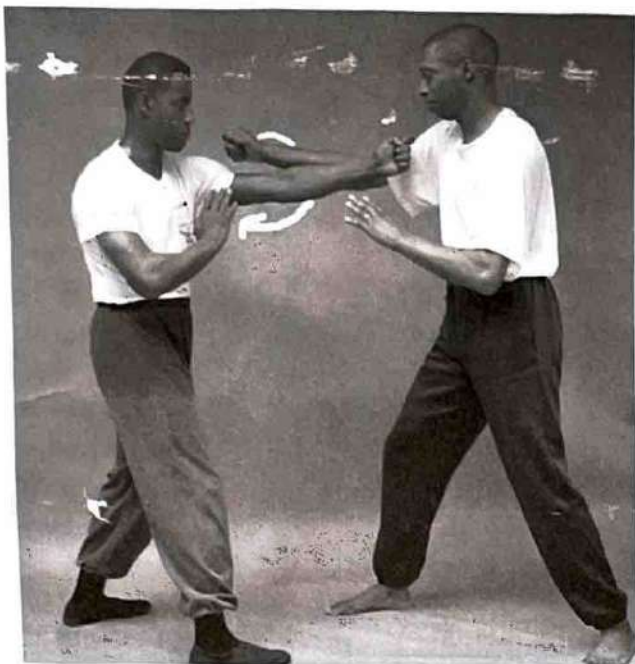
(pulling hand) as timing is necessary for its developments. From the “yui kui” position your partner may also palm strike to your mid-section, this is countered by the “bow chong” (cover hand) that is a simultaneous block and attack. It must be pointed out that both practitioners can return to the destruction skill or the slicing bridge hand at anytime. Although this exercise can be seen at times complex, it is also rather simple and yet challenging. Thus allowing one to develop arms, legs and footwork with the use of trapping, seizing, entry, hitting, kicking, interlocking and much more. With this method you must also become ambidextrous, not to mention to develop acute awareness and senses. Although from the first illustrations shown with the destruction skill No1, it may seem that the practitioners are using their arms only. This is quite the opposite because both will move about with side steps and relentless pursuing footwork that make it a very lively and enthusiastic sensitivity exercise.

Picking elbow hand “Cye Sau Lim chung chong”

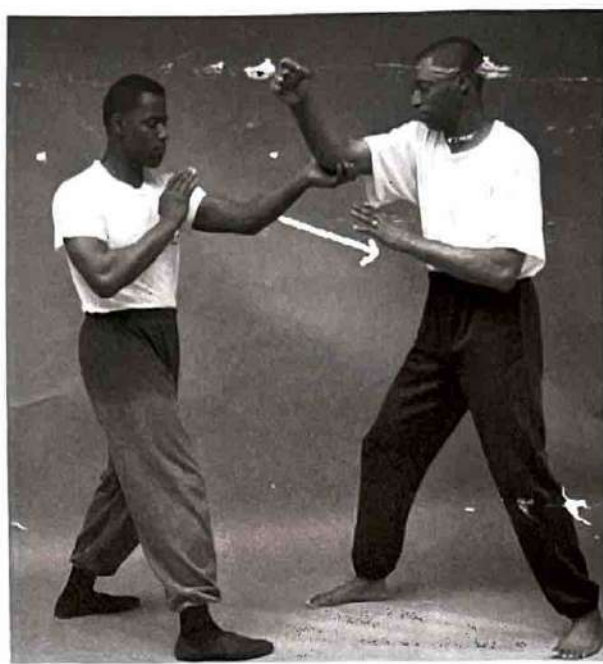
揸手絞搥椿

“Lim chung chong” means picking elbow hand it is one of the many training chongs, that gives one the expertise in the art of catching, neatly named to pick or “lim”. There are five movements either side to the whole exercise and one trains oneself to catch the elbow of your partner when he comes underneath your own bridge arm to attack the mid-section. This picking like movement is like pulling an apple from a tree. One is able to guide the partner’s elbow either up, down, left or right. In the example of this drill the elbow is lifted up so that the second attack to the partner’s stomach is applied. From this drill one can build tremendous catching ability by having strong but flexible fingers. Timing is somewhat crucial and it may be hard for beginners, either from miss-catching the elbow or from not closing the fingers on impact, but through training and patience the art of seizing will be achieved. All the movements within this short drill are vitally important and another two techniques that one should work on is the deflection hand (cye sau) and the laying of the hammer hand (gau choi) seen at the end of the drill. Train these movements enthusiastically because they can be used with great ease in self defence in a very short time of studying.

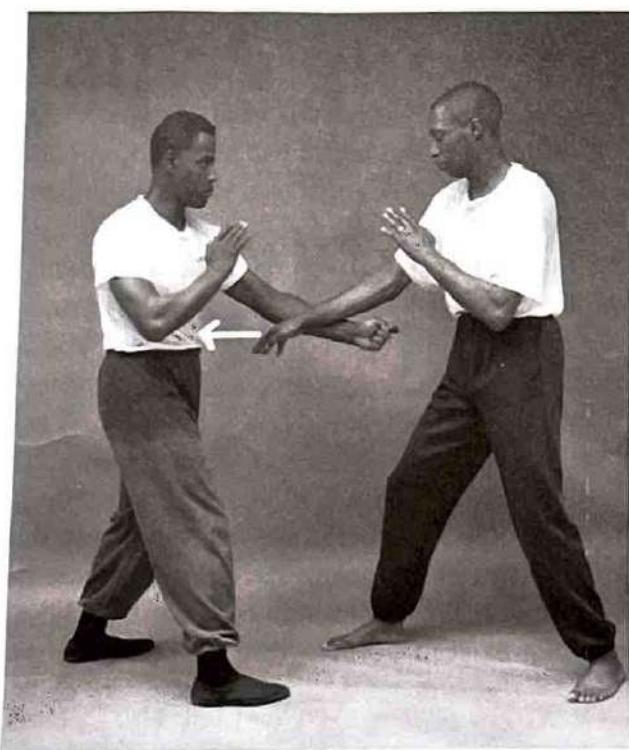
One’s ability will grow with this exercise adding different chong skills as they progress. One rule that should be noted is until a technique is fully trained, another should not be added ensuring complete mastery of sensitivity. This is one of the first basic chongs called Lim chung chong or Cye Sau chong because both techniques are within the drill.



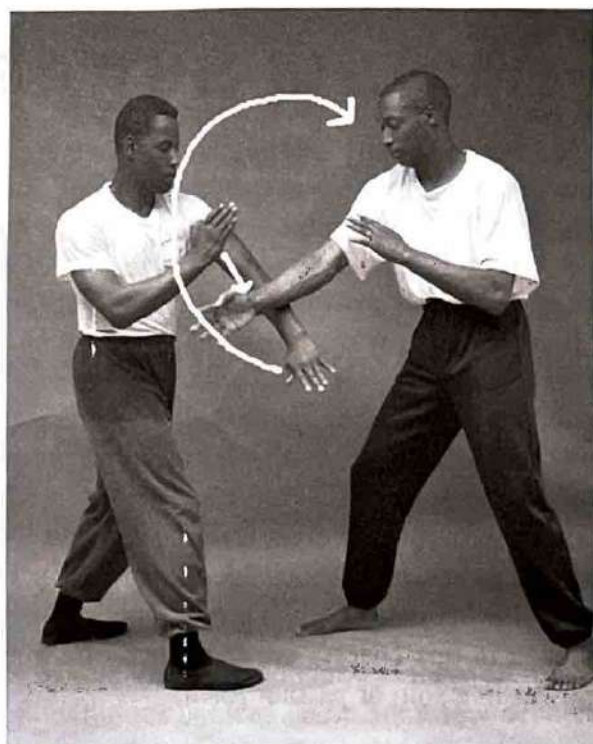
B on the right punches A which is stopped by the blocking hand 'gar sau'



B then comes underneath the blocking arm to attack the heart, but is stopped by A by seizing his elbow



A then attacks with a phoenix fist to B mid-section, but is stopped with locking hand



B swiftly attacks A to his mid-section, but is stopped with deflection hand 'cye sau'



To finish the whole sequence, as A deflects the oncoming last attack, he grabs the arm with his other hand and releases a hammer hand strike neatly on the palm of his partner hand. This is too be repeated on both sides

Mantis power training drills

Chy Sau “Grinding arm”

搓手

There are many different training drills in the Chow Gar Praying Mantis system to develop the notorious powerful shock “gen” power. It’s the power that many opponents have felt during combat with Southern Mantis practitioners. This power is only achieved through hard work and disclosed in this chapter are the special training drills that exist to develop this kind of dynamic power in a solo or partner form.

One of the beginning exercises for power and strength is called “chy sau” which means grinding hand and it is done with a partner. The procedure is quite simple, you face each other in the 3-point stance and both individuals put out either their left or right hand whilst holding the “gern arn choy” which means ginger fist. It is essential that one stretch out as far as possible, as this

will develop the proper power and develop the shoulder joints, tendons and ligaments. The action of chy sau builds powerful muscles around the shoulder, forearms wrists. This is very important for hitting power and being firm and stable. This grinding hand exercise is one of many training drills that develop you by methods known as "gung lik". Gung lik meaning trained power is the essence of real martial arts training. If there is no gung lik training then there can be no real achievement, your techniques will be empty and will lack the power that's needed. You may know a thousand and one techniques but if there is no gung lik then your martial skill will have no firm foundation. Instead the correct temperament should be," Though I may only know a dozen moves but due to my hard training developing through gung lik, I can use what I know". This can be termed as the willingness of the individual. From this basic bridge hand practice many different powers arise. Such as explosive power, heavy bow power, (where the arms become heavy), rooted power, (where the stability of your stance and body is firm), inch force power. Soft and hard energy is enlivened from practising chy say simply because one is training with a partner and the feeling of the energy is of great importance

In time the power will become sharper hence the mention of arrow punching known as "sair" or to pierce. This kind of sinew power is not like a body builders power. But will be pin-point power and able to change in any direction within a reflex action. Furthermore the fact that one is training with a partner, ensures that a live force is applied both in attacking and in a counter method also aids the development of the appropriate reflexes. By training with a partner you can both tell each other whether the correct strenght and power is being used. As one moves further ahead with the grinding hand exercise the basic fundamentals are applied. You then can move onto other different types of grinding hands, where the interlocking of your knee may occur with your opponent is used to develop other specific areas. There are different variations of the chy sau all to improve the energy in different ways. Once the correct body alignment is made with this exercise. One can then start to use the Qi by moving its force to specific areas of the body. This is also requires the use of the mind being focused within the state of "yi gung" (mind power) converging with the concentration of the breathing. Our breath or vital air is the live force that we must train that coincides with our techniques so that we do not become exhausted. These distinguished exercises to the Chow Gar Praying Mantis system have been handed down through the martial practitioners and it was these same group of training methods that were bestowed upon Chow Ah Naam some hundreds of years earlier. Every part of the nine areas mentioned previously has a specific exercise, for the knee there is "mor sut" meaning knee circling is performed on the inner side and outer side. For the legs there is "chy keok" (grinding leg) that is practiced like the arms and is done standing on one leg as well as sitting on the floor. Both the inner and outer sides of the limb are thus developed.

The history of Chy Sau

Chy sau exercises in this particular martial art are many and there is no doubt that there are other martial arts that may have similar exercises to the illustrations shown. There are a few debates regarding the name and history of the exercise. Some say that it came from the stirring action made in a large pot, which is a close analogy of this peculiar exercise. However it was also said that the prescribed method came from the rice grinder. The rice grinder was used to ground down rice or dried herbs into a powder, it was made of heavy stone having two parts, the basin part is



Above; The rice grinder, having a handle and basin to grind down substances into a fine powder and where the exercise chy sau is named

like a very large plate, having a groove around its sides to collect the ground up rice to be filtered off at one point. The upper portion is a rounded heavy block with a hole for a handle and another hole for the rice to be placed into. Having had the rice poured into the hole, the person would then turn the handle to grind down the substance. There are two kinds of a rice grinder one such contraption would need at least two people to turn its axis and the other as shown in the picture can be used with one hand to turn, even this is difficult. So if you wanted to develop your arms, a one handed challenge would be needed and keeping to certain key principals when practising. In most Asian

countries we can still see this rice grinder being used especially in rural areas. It was said that Chow ah Naam was a cook in the temple, so he must have had access to a rice grinder, but whether the exercise was developed from this contraption or not is not known. But in both cases whether the name just came from this device or the exercise is immaterial, but the development of the power, through this and others is quite remarkable.

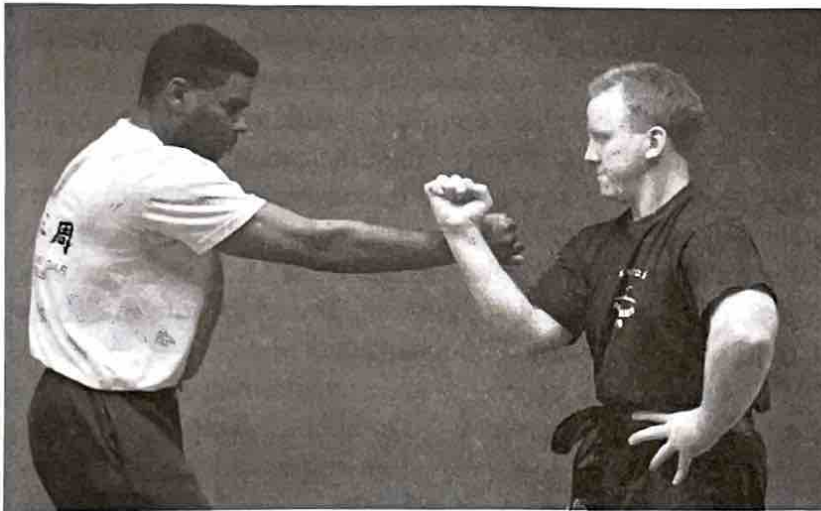
The 'chy sau' exercise is an important training tool to develop power. The basic method of its use is to make circular actions against your partners training arm. As one progresses with this exercise he will have more control over his energy in the arm and body. Chy Sau training is a must to develop sharp piercing power. The one useful emphasis that is made is that training with a live partner is better for the development on balance, timing and channelling the correct strength. Through contact, this training will develop the right muscle groups and correct energy. Later other styles of this exercise (some with the grabbing, others with the use of the steps, some with movement of the body as if it was swimming thus enabling to develop power whilst the body was in motion). 'Chy Sau' is a deep tissue exercise going right to the ligaments and joints so one should not overdo the training by spending everyday and night with this exercise, have one day on another day off. To start one may see this exercise as very external but as you develop further one can rely on a much more internal force, this is why the advanced 'chy sau' exercises are totally soft in comparison with the beginners method.

How to practice 'chy sau' exercise.

Both stand in the Southern Mantis stance facing each other. If you are in the right stance then put out your right hand. Hold the "gem arng choy" fist. The point of contact is the wrists. Make sure that the elbow faces the floor and the shoulder is stretched out. Your other hand should be gripping around your waist. Do not lean forward or backwards or use your body weight when prac-



tising this “chy sau” exercise, the beginning method is to keep your body still; when you have mastered the basic “chy sau” method, you then can move onto other different types of grinding hands where there is movement with the body. All grinding hand exercises can be done softly or hard, but not rigid. If you become rigid or tense, this will only impede the flow of energy within the arms. Also very crucial, is that after a three round session with the chy sau, it is appropriate to swing ones arm in a forward circular motion to release the energy and forward the blood circulation, this also helps the joint to extend and this will prevent one becoming rigid.



Doy Chong

雙椿

The importance of practical applications as previously mentioned is of principal significance, because one is able feel what it is like to be in contact with another individual during training. “Doy chong” therefore, meaning double arm practice, is an activity that develops the power of the body, shoulders, forearms and wrists. The development wrists and forearms are known as the power of the four sides called “say bun lig”. The four sides are as follows, both sides of the wrist and the medial part of the wrist on the inner side and outer. This first basic two-man chong routine is practiced in a straight line using the forward steps. Where your partner steps back. You step forward double punching towards your partner’s shoulder line. He in turn blocks with “gar sau” meaning to put out or meet. The procedure is that the forward person develops the inner side of his arms whilst the individual that steps back develops the outer sides of his arms (see illustra-

tions). How many times you may want to step back before changing around thus to come forward really depends on yourself, it could be twenty or more steps. Though it is a tiring and taxing on the muscles around the shoulders and forearms in the beginning, but with patience you will eventually push the hidden power to the fingertips.

The three levels of power that one has to go through, namely "cho gen" (rough power), "num gen" (hidden power), "gen gen" (shock power) starts off with the "doy chong" practice. Your power and technique at the start within the practice may not be smooth but with patience you will develop this. "Doy chong" practice has other attributes besides its power and strength programme, it also enhances the forward moving power and rooting power, which are very important for close-in fighting. If one is in close and has no solid foundation such as a strong "ma bo" (horse stance) then one would be easily thrown off or pushed away. To conclude this one should note that many talk about this forward moving power but are at a loss of how to develop it. So it is here, that we can see that Chow Gar Praying Mantis system reveals how to gain such moving forward capability.

When practising the double arm practice there are some keynotes, when punching towards your partner's body try to use the power from a short distance. Do not pull back your arms first then punch. You must achieve power from a small space. Also do not tense up or become rigid, this will only cause you to lose balance and may develop into the "say gen" or dead power. The shoulders must be stretched out at all times. The elbows must be kept in and be facing the floor. Also do not let the elbows touch the stomach, your arms must try to hold the power and strength when they are stretched out. Later when you have grasped the initial movements from the practice, you then further apply the use of the waist with the "sern dan" principle mentioned later. This principle is applied at two points during the practice. When opening out on the third position, the other is the fourth position with the cutting back of the "narp sau" hooking hand.

This whole exercise can also be done with one arm, known as "dan chong" (single practice). Overall summary of this exercise and the entire martial practice is, that one must have an appropriate attitude that is both serious and keen. So that the energy from such a routine will spark with life. Patience is also paramount and Grandmaster Yip Shui once explained to me that such "gung lik" training like "doy chong" is like undoing a crumbled piece of paper that you flattened out with both hands and everyday you must do this until the paper is completely smooth. One question one may ask is how much power and strength does one put into it? You should train your strength in this way, one's strength should be like a young stem of a tree, constant and flexible, not rigid like dead wood that would break under pressure. This means apply the pressure that would not cause you to be rigid or lose balance.

How To Practice Doy Chong



(1)(A) Steps forward and double phoenix eye punch to your partner's shoulders, applying the power on the forearms. It's fundamental that you keep your elbows in when you punch out, the point of contact will be your wrists and forearms. Extend out your shoulders and keep your chest in. Make sure that when you punch out that you do not stiffen up on contact. Try to relax until the point of contact. The mind must also play a great part in relaxation, therefore going from soft to hard must be trained daily. The force of your power must be like a heavy weight that is tied to a piece of string. This is what is means by having "hanging power".

(B) Your partner simply blocks with gar sau. Once again keep the elbows in facing the floor, do not straighten your elbows completely, just keep them bent fractionally. This is the importance behind this block called gar sau. If you completely straighten out your elbows, you are then maybe open for an attack to your middle section. The "gar sau" technique absorbs the incoming power of you partners punches. You should root yourself so that you do not get pushed off your stance on contact.

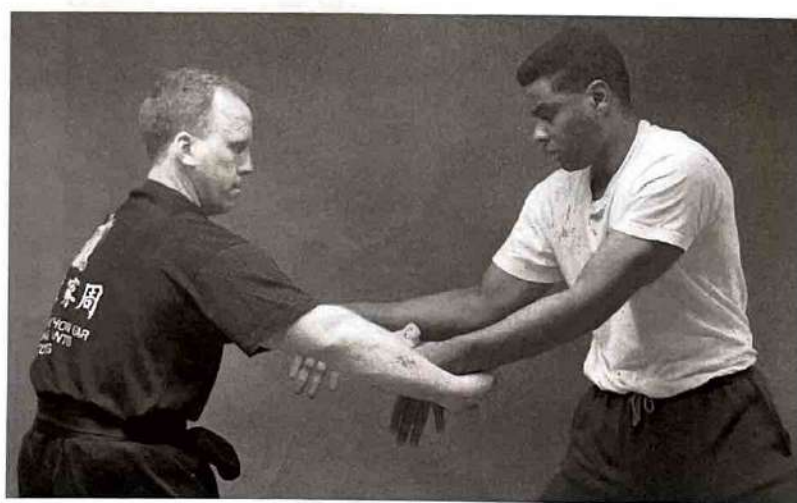


(2)(A) Press in your partner's arms with "dow sau" as you do this, use your energy at the forearms and close the ribs with the use of dip gwut gung. Bring both arms in and down twist your arms so that your fists are facing upwards. Do not attempt to lean forward when pressing in your dow sau. You could easily loose balance and could be fatal. You must use the hidden power that

stems from the dan tin and naval area. The power will in time come through, without having to lean forward or use your body weight.



(3)(B) Your partner pulls back both his arms with gern arm choi fist drawing in his chest, keeping his elbows in. This will automatically draw your hands closer to your partners. Note at a later stage when you have the knack of this exercise you can use the "sern dan" principal at this point, slightly turning your body to the side. This technique will develop the chum or sinking power at very short range. The forearms and wrists will develop their dormant power with great elbow force behind them. Forearm power is a speciality within the Southern Mantis system that enables one to use such inch force power. At this point also, you should keep the power with the "dow sau" technique by firmly pressing against your partner's arms. With this power pressed at ones-forearms one then draws both his arms back as one does this action, only ones arms should come forward. If your whole body was to come forward that would mean you placed too much tension either at the shoulders or chest which would be incorrect. The correct energy should be both pliable and firm without having to become rigid.



(4)(A) From the last position you then use the hooking hand technique narp sau. This "narp sau" is used with the fingers pointing to the ground; the wrists are hooked, so that one can cut back with the power at the wrist. The "sern dan" principal is also applied here, by turning your waist as you cut back this will develop the "yue gung" (waist power). Make sure that has you pull back

with force your narp sau stops in front of you. If you were to bring your arm too far back, either finishing at the waist, then your partner can take advantage of your movement by coming on top of your arms. This is a lesson that one should take heed and must use the correct power from the waist and rooting energy.

Overall one must not use the body weight, because this will defeat the object of the whole exercise. Use the hidden power stemming from the earth and navel. Repeat the doy chong exercise continuously each partner changing from the inner side to outer sides.



Left; a birds eye view of the last position of the narp sau technique that cut back the arm of your partner.

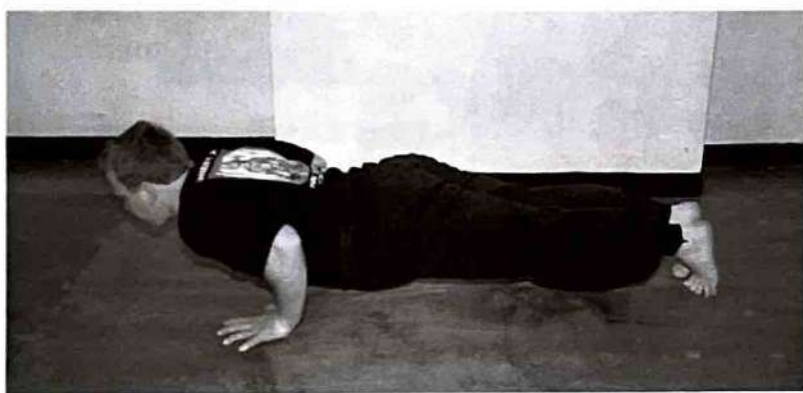
Chee Sarn Gup (Hedgehog press ups)

Chee Sarn Gup is a special kind of press up found in the martial arts, Chow Gar Mantis call this press up "chee sarn gup" which refers to a small kind of animal closely related to a hedge hog, that burrows the ground, when it does, it looks like its practising the press ups. There are many other names given for this exercise such as tiger stretch and certain yoga asanas also have their names. This first type of press up is too develop the forearms, wrists and shoulders. When performing this exercise you must keep your elbows in as you go down and when coming up. Control the breathing when practising, breath in as you go down, exhale on the way up. This general exercise is excellent for the respiratory system and should be done daily both morning and evening. It is also a good tonic for general well being and acts on the glands of the body and seeing certain glands like a healthy thyroid supports a healthy circulatory system with the inner organs functioning properly.

Chee sarn gup should be practiced in conjunction with the other training drills, constantly pushing the body to develop the hidden power. With this press up is first done on your palms can be later be done with your fingers. There is a Mantis poem that goes;



Chee Saan Gup press up is started from a raised position then to go downwards as if you were to go under a table, but making sure that your elbows are kept along side your torso



“Nar loong jau but saan gung chee sarn gup dit tsee gung”

**This translated means “hard dragon
claws, to lift up a
mountain, press ups on the fingers to
develop iron fingers”**



The “nar loong (hard dragon claws) meaning powerful claw like fingers are trained with the use of wooden stakes that are pushed into the ground and pulled out again with the tips of the fingers. This is known as the lifting mountain method. It is trained with the chee saan gup, but performing the press ups on your fingers to develop the iron finger power “dit tsee gung”.

Chapter VI

三 步 箭

Form, Sarm Bo Jin, 3 step arrow.

Sarm bo jin is one of the forms of the Chow Gar Praying Mantis system that hardens the body and develops the power. Translated it means 3 step arrow punch. The form has this name simply because there are three steps with phoenix eye fist punches that are done going forward and back. This sarm bo jin is the ancestor of the Karate form, called "San Chin" which means 3 arrows. Its main function is to develop the hard qi gong power known as "nar hay gung" thus to train the body in its alignment and to stimulate the previously mentioned areas of the anatomy. These are the fingers, toes, elbows, shoulders and the trunk of the body. The form is done slowly with tension except at several key areas namely with the phoenix eye punching with the use of the elbows, stepping forward, seizing and turning round. There is a great deal of intricacy placed on the fingers with this form. As you bring in your elbows with tension you also at the same time close your fingers. This is done starting with the index fingers followed by all the other fingers. Practising this movement is to develop the power in your fingers for seizing and grabbing. During the practice you should pull up your buttocks, tighten your waist with tension, breath deep to the navel, grip the floor with your toes and grit your teeth, with the tongue touching the upper palate, this is said to connect the microcosmic orbit of the two important channels, one in front of the body and the other at the back.

Of the fighting aspects of this form, it has few techniques; this is because the form was meant to develop the body, building the sinews, joints, ligaments, the power and resistance to blows. Hence this resistance can be developed without having to condition your body by hitting a bag, wooden dummy or another person.

Sarm bo jin form, contains the "float, sink, swallow and spit" method. This is done with the use of the techniques and breath control. The method prescribed to develop this, is as follows. When you punch out with your phoenix fists, you must exhale your breath, but even though you have exhaled, you must imagine that the breath has reached the "dan tin" point, just below the navel. Next tighten your waist muscles, as you do you slowly push out your fingers with tension. One must breath in whilst doing this. When your fingers are almost straight push them out quickly to float and breath out simultaneously and imagine that the vital air has gone to the lower dan tin. Tighten your waist pull up your buttocks and begin to breath in whilst pulling in your fingers and bringing in your elbows. This is to use "chum" and as your elbows come together use the "Ton" swallow, contain the breath then shoot out two arrow punches to spit and the cycle begins again.

This sarm bo jin form can be the first form that one may learn in Chow Gar Praying Mantis kung fu, though not containing many techniques, it justifies itself by developing the body and working on the "moi fa" stepping pattern at the two ends of the form and correct body positioning. The reason why it is called "moi fa" is that the five petals of a plum flower resemble the stepping pattern (like the number 5 on a dice).



(1) To Start one can place both hands on the centre of your chest, holding the phoenix eye fist, with the backs of the hand touching. Both fists should cover the sternum area. Another method is to start both hands coming from the shoulders to go into the moot tow technique.



(2) Bring out both of your arms using tension around the waist gripping your toes on the floor pulling up your buttocks and pulling in with your legs. Your chin should be slightly pressed against yourself. Begin to sink the qi down with the action of "dip gwut gung" closing. With a sudden release of energy that has built up release your power through the "chup sau" meaning straight hand, going downwards or "moot tow" meaning to wash down which is a "Hakka" term for the same movement. Everything as this point must be rooted.



(3) Begin to lift up both your hands (boon Sik in Hakka), tighten your waist and stomach muscles and pull up your buttocks as you do this, like drawing energy from the earth. Breathing in during this practice. Use three quick movements with two elbow strikes going to the side at shoulder level.



(4) The next elbow strike goes backwards “dun chung” and the opening of the chest ‘hoy hung’



(5) The next elbow strikes comes in front of you, breathing out on the last elbow strike. Both hands meet in front of your chest. You must use the “dip gwut gung” rib bone power and the tung hung. Draw in the chest to enhance power.



(6) Bring both your arms downward again like in the first position. Concentrating the power at your wrists, fore-arms etc. Breath in as you start to bring them downwards. Release your power again with the wash down hand called “moot tow” breath out but imagine that the breath (though expelled) has gone down to the dan tin point.



(7)(left) Bring both your arms up into the “tan kui” position; both palms are facing upward with the centre of the palms being rounded almost like if you were holding water in them. The elbows must be neatly in and away from your stomach. This technique is like a beggar holding out his arms. Use tension during the lifting of both arms, and breath deeply in. This is also known as ‘tam jau’ in the Hakka dialect.



(8) From the tan kui position, thrust out your fingers with "bil tsee" meaning thrusting digits or fingers. Root yourself and breath out on the finger strike.



(9) From the finger thrust, the fingers draw inwards. Start with the index finger pulling in as you do, the other fingers follow suit. Make sure that you also bring in the elbows first. Remembering the first and second defence theory that you must put into practice. Inhale in as you perform this



(10) Bring both arms to the double "dow kui" position to the waist level, Squeeze your power at this point; the hands hold the gern arng choy fist. Pull up your buttocks.



(11) (Left) The next group of movements, is very important, so pay attention to the method. It involves the breathing to much detail. You step forward with the forward step, as you do, you punch out with double phoenix fist at shoulder level. The elbows should not be straightened, just slightly bent. Although for a beginner it is fine to do so in the early stages. You breathe out at this point and must use the mind to direct that out going breath to reach the dan tin point.



(12) Open all your fingers slowly with tension; it should take about 15 seconds. As you do this your stomach and waist muscles are also held with tension, plus your toes are gripping the floor. Breath deep into the navel whilst you are slowly stretching out your fingers. Suddenly with power, release your energy with a double finger thrust. Extend out your shoulders, close your ribs and root yourself all at the same time. You should exhale at this point.



(13) From the last position, tighten your waist and ribs, pull up your buttocks, your chin also should be in, but not as to stop the breath passing through. Begin to use the "tsee lik" finger power, starting with the index finger first. Breath deeply at this point, do not expand your chest or stomach.



(14) As you bring both arms downwards with the finger power movement, you will come into the double "dow kui" position. Squeeze both the arms, stomach and ribs. Breathing out as you do this but to not expel all ones air. This is one section of the first step. It must be done three times in all. Breath in at this point, step forward punching out exhaling and repeat.



學仁學義學功夫

(15) After the three steps, (this is why it is called 3 step arrow punch.) Turn your body slightly to the side, with the hands in the last "dow kui" position. Breathing in on this action



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(16) Exhale your breath with both hand seizing forward, using the "kum la ja jook" meaning to seize and hold. Keep your chest drawn and the elbows in as well, but away from the stomach.



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(17) & (17a) From the "kum la ja jook" lift the left knee "jaw toong sut", then the right knee "yau toong sut", both maintaining to the centre of the body.



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(18) (left) a,b,c, After the two knee raises. Use both arms to make a circular movement. Make one and a half circles breathing in as perform this. From the last position bring your elbows downwards hitting your stomach and exhaling the breath at the same time.



(19) Use your right foot to make a half step to the centre. Maintaining your arms in the last position.
Sup Boon Bo (half step).



(20)(left). The left foot goes forward "choot jaw keonk" to make a left stance at the same time the foot lands punch out with two double phoenix punches. This stepping action from the illustrations, is based on the moi fa bo (plum blossom step).



(21) From the punches, both hand perform the “du kui” meaning upside bridge. The left hand comes back to the centre of the body with the fingers pointing down. The right hand forms a grabbing action that comes to the right side of the body. Both elbows are kept well away from the body. Also the elbow of your left arm should be in front of the heart or solar plexus, called “sum chung” heart and elbow. This will always remind you of the importance of the heart, its protection from the elbow.



(22) (above) Keeping your arm in the “du kui” position, your left leg come across to the right side and points towards the direction you have just came forward from.

(23) Your right leg then moves out into the right stance, still keeping the last position with your arms. This then will complete the “moi fa bo” stepping pattern at the first end of this form. From this position then forward and perform the phoenix fist punch and finger power drill, three times. This will then take you take to your starting point. Once you have done this then perform the “moi fa” stepping action again. like illustrations No21 22 23 etc.





二 一 步 箭

(25) To finish the form, step forward in the right stance, punch out double with the phoenix fist, and step back and perform the du kui on the left side of your body, with the left hand pulling back and down and the right performing the narp kui hooking bridge. Make a note of the elbow position in relation the heart; it should be in front of the body as mentioned earlier. Repeat this part three times. Then close down the form with the "kin ly" salute with the right hand forming a fist and left hand in an open palm.

Note; Many questions may arise about the first form, as to why there is double punching at shoulder width, why the elbows are kept away from the body etc. Firstly, you must train your elbows to come in first, while you are using power at your fingers. Although the Southern Mantis system adheres to a centre line theory. But if you were to punch to the centre you could not bring the elbows in with the finger power exercise. This is because you could not manipulate certain muscles at the elbow simply because of the angle and room. Secondly you have got to understand that this action requires the use of dip gwut gung to be trained. Keeping your elbows away from the body, will develop your shoulder strength and power at your elbows. Through such action you can perform your techniques more efficiently. Why the stance is kept with a 12 inch gap is simple. You have to grip the floor with your toes and pull in with your legs and this space allows you to pull in and develop key muscle groups in your legs.

At least 50% of the Chow Gar Praying Mantis forms start with the first eight movements as in the first form. The "saam jin yui kui" form also starts like this, then proceeds to a single phoenix punch, on the right side, then on the left, then again on the right. All this is done whilst stepping forward on the right stance. You then turn around and perform the "yui kui" technique. Other forms go straight into the movements as shown in the book. See videos for more information.

Hay gung, Qi Gong Breathing exercise form

Qi gong or breath energy is known by many names; in Cantonese it is called "hay gung". Japanese call this "ki". In India it is known as pranayama. Such breath control exercises are used in many different reasons, for health, rejuvenation, purification, energy. There are three kinds of hay gung used in the Southern Chow Gar Praying Mantis martial art: The first being hard hay gung with tension, the second being soft hay gung with movement and the third with no movement by using the mind. Such methods include the controlling of the muscles at the lower navel through breathing to bring up the testes (sun sook gung); this can be put into the second category.

Hay gung breathing can tap into vast reservoirs of energy, but only by regulating oneself. Once the energy starts bubbling at the navel it then can be summoned to any part of the body. Many of the hay gung or qi gong methods must have the use of the mind and breathe. Without these two together there can little progress. There are many different styles regarding the circulation of the breath here with these exercises shown later on breathing through the accupoint of the limb is one method. Other methods are breathing to the dan tin and the middle dan tin at the solar plexus. The breathing with the use of the mind to take the breath up and down to these key points. There are standing and sitting breath control exercises. Here are some of the following Hay Gung methods.

1. Inhale through the nostrils and exhale through the mouth.
2. Inhaling through the nostrils and exhaling through the nostrils.
3. Hay Gung with controlled tension.
4. Soft Hay Gung with movement.
5. Soft Hay Gung with no movement.

A simple but easy method of co-ordinating breathing can be used along with the technique as you bring your hands back towards yourself then you breathe in and as you push your hands out then you breathe out. For example when breathing in, breathe deeply to the middle dan tin, which is situated at the solar plexus. When you exhale use your mind to imagine the vital air has gone towards the lower dan tin. Energy is of a paramount importance to gain strength both mentally and physically. Breathing begins at the start of the training with its steps, by the gripping of the navel to tap the energy in that area.

Sup baat um gen sau (18 internal dark power hands)

18 internal dark power hands is a hard external qi gong exercise that focuses on the wrists, shoulders and ribs. This qi gong, also known as hay gung in Cantonese fuels and invigorates the body through controlled tension and with the concentration of the "yi" mind to stimulate the certain areas within sup baat um gen sau. There is tension around the waist and the sides of the body; the legs are pulled in with the toes firmly gripped on the floor, as in the first form. The correct method of breathing is important and as follows, With tension around the waist, breathe deep to the dan tin point, when you breathe out, use your mind to send the breath to another point lower than the dan tin though you are breathing out, the mind however projects the breath from the dan tin to the lower point. This must be done with all the actions, as your techniques come back inhale, as you push out your techniques exhale. This is called reverse breathing and your breathing should be slow going in and out through the nostrils. If this type of breathing proves difficult then one should breathe naturally to the dan tin without any tension and concentrating on the air reaching the pit of the abdomen.

Eventually one can then further the qi gong breathing by channelling, this is an advanced skill, but when the energy is rising from the pit of the abdomen, one then controls the vital air to fuel and invigorate the desired points of the body. Also one must restrict sex to further the abundance of this energy and according to the ancients our essence in the form of “jing” prevades the whole body and can take three months to energise the body.





(1)a, b, c, d, e, f. Firstly take both arms downwards, and lift them up over your eyes, as you do this breath deeply and smoothly to the dan tin point, then push both arms forward level with your head. Concentrate on your wrists and breath out through the nose. Using your wrists, turn out your fingers, make sure that your elbows are in; breath in has you do this. Push both palms forward and exhale through the nose. Next lift up your arms concentrating the energy at your wrists in "pic sau" shape. Inhale to the dan tin. Press down both arms at the wrist and breath out through the nose. Pull back both arms, curling in the wrists, inhale as this is performed and concentrate the power at the forearms. Turn the wrists down and push forward your fingers allowing the qi to reach the fingertips. Exhale through the nose. Using both hands to claw outwards and breathing in at the same time. Push both hands inwards with the fingers forming a point (cranes beak) breath out when bringing them in. Breathe in and bring both arms down, lift both arms up. Suddenly thrust out with your fingers. Draw back your arms, strike to the side with double tiger claw. Use chum chung sau then strike again but to the right side with double claw. Then finish by bringing both arms back to the centre.

Hup jeurng gung (Clamping power palm)

Correct breathing is essential to the martial arts, however most people do not know how to breathe correctly and fill only half their lungs with shallow breathing. We all feel the effects of good breathing just by simply going into the countryside. The first thing we do is to take a deep breath that automatically gives us a sense of well-being. Hup jeurng gung is a hay gung exercise that develops our well being and innate energy. It is a soft internal qi gong (hay gung) that requires us to focus on the acu-points. The practice is done with wide expansive movements that opens up the chest area with the turning of the waist. This exercise also removes stale air that can accumulate in the lungs. Hup jeurng gung exercise seems very simple but is very deceptive. It has a great effect on the general well being of the body. It is preferable that you practice qi gong exercises outside amongst the trees and where the air is fresh. Clear your mind before starting and later when you have got the rhythm of the exercise you can later apply the acu point method by moving the qi around the body.

Those points are; on the centre of the palms is Pericardium 8 (lo gong), the dan tin point below the navel at (Co 4) point and the Yong chun point on the soles of the feet (K1). This qi gong exercise is to send the qi in and out through these main points. Using your yi to imagine the air coming in and out from those points. When you breathe in, imagine that the qi is entering the laogong point and yong chun point on both limbs travelling down to the dan tin point. When you breathe out imagine that the breath is going out through those same points. This is a cleansing breathing method to clear any obstructions within the channels on both limbs. Later the advanced method is used by breathing in and out through the baak wooi point on top of the head (Gv 21) reaching down to the dan tin. According to medicine if the fire and water elements are not balanced, namely heart and kidney then there will be illness of some sort. So this exercise will balance these elements and the ying/yang.





a,b,c,d,e. Stand in the stance with both arms in front of you. Concentrating on the acu points at the palms and sole of the feet, begin to breath in and use your yi to let the air pass through these points to reach the dan tin point. As you do this open up your arms. Then bring in both arms back to the original position imagine exhaling through these points. Then turn your body to the side stretching both arms, one low the other high. Hold for a few seconds while breathing smoothly and slowly through the points to the dan tin. Bring both arms back and breath out through the nose. Repeat this three times. Then do the same again but this time on the left side. Bring both arms back and open up again like the beginning movement. Concentrating the vital air to the dan tin move it up the spine to the head. As you do, use both arms to perform a circular action moving forward by going over the eyes and down. Next lift both arms up breathing in and connect heaven with earth by pressing the arms down and breathing out.

Chapter VII

FORMS AND VITAL POINT STRIKING.

Kuen (fist forms)

The Chinese word "kuen" has an abstract meaning; Among other parts of the body it has significance for fist, foot, or elbow. This term is also used for fist forms, though another name is also used such as 'choi' this term is most common. Forms or set patterns found within a particular system have several purposes. One purpose for example, is to help us remember the many techniques. It is easier to recollect 108 techniques in eight sections than it would be to remember the 108 techniques solely by themselves with no order. Within a single form there are many sections of finely tuned movements. The contents of one single section was to have several movements that relate to a self-defence encounter.

Martial art skills can be put into three categories that can be found within every martial art system and its relative forms, of the physical skills these are;

- 1/ Throwing skills.
- 2/ Striking skills (fist, feet, knees, elbows palms, etc.)
- 3/ seizing and grappling skills.

Every form within the martial arts must include the above three martial skills to a greater or lesser degree. These skills are then combined within the ten different directions and performed either on the high, middle or lower gate areas. Explaining and practising forms properly they must be broken down into individual moves so they can be understood correctly without any confusion as to what their use in relation to self-defence aspects. A single section of a form may have many moves that are strung together like beads on a thread. Shedding light on how the techniques are used and their possible follow ups. Of course one does not have to follow up with the given technique within the form, but the follow up found with those given can have another insight to a deeper meaning. Through such practice co-ordination thus developed along with its timing. Viewing form in this way enables the practitioner to develop spontaneous reactions. Providing they are not fancy modern Wu Shu forms.

An example is a wrist lock if pulled off successfully it will bring your opponent to fall down onto his knees from the sheer pain that was administered from this single action. It then would be easy to explain another follow up from that move, hence the forms contain such valuable information.

So each section in a long form gives many ideas about techniques and tactics including dim mak. Sections in forms may consist of one or many movements but it should be made clear that a form of say 108 movements is NOT one long prearranged fight. No one can predict the outcome of a fight. Therefore when we have learned a particular form, we should take out a single section or a few movements and practice them over and over again along with the applications. Then there can be no confusion as to what each technique is for. Not practising the applications of the techniques contained within a certain form, will only lead to all sorts of theories regarding their use. There are many forms in the Chow Gar Mantis system some are short others are lengthy. The forms are divided in various methods, for instance the first six forms are of linear nature the next set of forms are of crossing and turning and then finally one develops into circular pattern forms. This gives a small idea of the way the practitioner will develop. The first form, Sarm Bo Jin which we have seen already is a hard qi gong or hay gung form to develop the muscles bones and tendons. Other forms incorporate softer skills like swimming dragons (sup baat yau loong) or small and big circular hands (daai sui lin wun sau). For fast hand and footwork there is the continuous hands form "kau da sau". In the Southern Mantis system the first five linear forms are taught systematically. Undergoing these first five forms along with the training programmes will bring the individual to have an understanding of the basic format of the system. It is at this point that the "Sifu" (teacher) can then assess the practitioner to teach him any of the other forms, methods, skills, that the individual needs to develop further. If the individual needs fast footwork and dodging skills, the teacher may teach him the four gate hands (say mun sau) or (kau da sau) continuously hitting form. If he needs floor fighting skills (Poon Loong Keok) could be taught to him. If his seizing ability has to improve, then he could be taught "bic sarn gung" lifting mountain power form, along with its methods. This is expert teaching because the teacher is developing the needs of the individual. Obviously this is an old fashioned way of teaching that has almost disappeared. A great deal of time and effort was and still is involved with this style of teaching and was one reason that sifu's would not easily take on a student. So today many students are taught systematically. Needless to say and instrumental to the individuals progress is that any of the forms should not become a memorisation practice. Any form of practice must be with the mind body and spirit. Practising through memory only with an attitude of "I have remembered that form, lets do the next" is just dancing. To progress the individual must be an aspiring one, giving himself challenges, pushing himself through all manners of training and not just the case of memorisation of only forms. Practising this way means the exercises in question will have an impact on the whole body going into the bones and touching his heart.

Under the traditional way of learning the martial arts it was also not necessary to learn every form. If the sifu had a fighter student, he would show him the relevant skills and teach him the essential elements of combat, later he may branch onto the other methods within the martial art that would give him the knowledge to make him a teacher. So by this method the practitioners would be well balanced with other skills that he may not have specialised in. Remember that a form is just a form and with out any question one must drill the techniques that they contain during class practice, so one can understand their use in self defence. One may ask are forms really necessary. In the case of grappling they are not so much needed. But forms do have their place in training. Developing correct technique, movement, posture and in training solo. But they are only useful if you are prepared to practice applications that stem from them.



Vital pressure point striking, Dim Yuet, Dim Mak.



Out of all the different martial arts systems, vital pressure point striking is considered the most advanced striking and confidential knowledge. Every martial art, whether Chinese, Japanese, Indian and other oriental arts even Western boxing have this skill to a lesser or greater extent. The Chinese have called this art under various names "Dim Mak, Dim Yuet". The Chinese character for 'dim' means to prod or touch and the 'mak' means tendon/channel/vein/air line. For the 'yuet' this means well or hole. The Japanese call this "Kyusho", the Indian martial arts and the Ayurvedic texts of India call this "Marmanadi" which means "inner most" and in terms of vital points seems to provide the oldest written material evidence on the pressure points. The knowledge of these marmans are from the ancient text of Susruta Samhita that were taught both physically and orally and were put down in writing some 5.000 years ago. This fact makes it clear that knowledge of vital pressure points are far older than the present theories suggest. Present theories suggest that the knowledge of vital points came from art, Tai Chi Chuan. Of all the different systems with their pressure point methods from all the different cultures that have come about and passed down over the centuries, can be put into three groups as mentioned earlier. The vital pressure point striking or dim mak skills are present within these three groups. Although every art deals with the same 108 exceeding to 200 vital points, some martial arts however deal exclusively with certain groups of vital points, like the six important points on the chest or the 36 death points or just to concentrate with specific points on the limbs, so that they become so well versed in them, they can take out the opponent with great ease. In regards to the level of the vital pressure point striking skill, this will depend on the individual and how deep his knowledge and practice is. It requires great skill and a high level of practice to execute the vital pressure point striking to its full potency. Though herein information regarding the points no attempt has been made to elaborate on striking fatal points.

There are well over 700 pressure points on the human body, of them 360 are commonly used within traditional medicine and massage. In the field of martial arts at least 200 of them are used and within that 200 the 36 "say yuet" death points and 72 sub points making the (magical number 108) are all that's really needed.

In the Chow Gar Mantis system we list those 108 points plus the 36 say yuet points known as "sarm sup look say yuet" as being important. We also list a further 16 say yuet points on top of the 36 within our times striking skills, making a total of 52 danger points. Some of these points are fatal immediately; others are fatal after time elapsed. In conjunction with these fatal points, the lesser points are also used. Such revered knowledge within the Chow Gar Praying Mantis system makes full use of the lesser fatal points, by using two points or three points simultaneously, creating a very dangerous striking method equal to a "say yuet" point.

Apart from the points there are many different principles that work alongside its methods. These

Below is a table illustrating the time, organs

Chinese hour	Body organ	Time	Anatomy	Animal
Tzu	Gallbladder	11 pm to 1 am	Blood, eyes, ears, chest, liver, gallbladder, knee, hips, sides of the body diaphragm, floating rib, sacrum.	Rat
Chou	Liver	1 am to 3 am	Blood, nose, throat, lungs, middle torso, heart, large intestine diaphragm, stomach.	Ox
Yin	Lung	3 am to 5 am	Blood nose, throat, lungs, middle torso, heart, large intestine, diaphragm stomach	Tiger
Mao	Large intestine	5 am to 7 am	Blood, throat, oesophagus, stomach, large intestine, lungs diaphragm	Hare
Chen	Stomach	7 am to 9 am	Blood; eyes, lips, nose, ear, throat diaphragm, stomach, spleen, lower abdomen.	Dragon
Szu	Spleen	9 am to 11 am	Blood; stomach spleen, lungs, abdomen, diaphragm, tongue heart, oesophagus.	Snake
Wu	Heart	11 am to 1 pm	Blood; heart, aorta, eye, diaphragm, S intestine, oesophagus	Horse
Wei	Small intestine	1 pm to 3 pm	Blood; heart, oesophagus diaphragm, stomach, s intestine, ear,	Goat
Shin	Bladder	3 pm to 5 pm	Blood; back, central nervous system, temple brain, back of neck, kidneys, bladder.	Monkey
Yu	Kidney	5 pm to 7 pm	Blood; adrenal glands, kidneys, bladder, uterus, genitals organs, throat, coccyx, sacrum, lumbar, vertebra, diaphragm, lungs heart root of tongue, liver pericardium.	Chicken
Hsu	Pericardium	7 pm to 9 pm	Blood; vascular system, heart, pericardium, diaphragm.	Dog
Hai	Triple burner	9 pm to 11 pm	Blood, ears, eyes, sides of chest, pericardium, diaphragm, abdomen, neck.	Boar

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These names are references to the two hourly cycles used in medicine, astrology

It is during a certain two-hour time a pressure point along its channel is most sensitive and the flow of vital air and blood this is called (hay hoot) and is at its greatest. This time cycle is used in the Southern Chow Gar Praying Mantis system. Another example of time striking is based around the waning and waxing of the moon; this works up and down on the body, and centres on the 52 danger points. Hence that pressure points relate to the Sun the moon and seasonal time of the year. Pressure points (dim yuet) are all over the human body and are analogous to stars in the night sky. The human body itself is really like a universe only much smaller and set within the greater universe that's surrounds us. Within this universe everything has a cycle and Mother Nature is in charge, like the cycle of the seasons, the full moon that comes around once a month that is coincides with our own bodies energy that flows up the spine and is known as the microcosmic orbit. This electro magnetic energy within the atmosphere affects us all, long ago traditional acupuncturist stopped performing needling when there is a full moon or a thunder storm gathering.

include, times of the day known as the "earthly branches" which are named "night and day flow".

These names are references to the two hourly cycles used in medicine, astrology etc.

Although experienced martial artist may take advantage of the times of day theory, not just in the time of day but also the seasons, the lunar position. And amongst others cycles such as the ten heavenly stems and the twenty-four solar terms. What are really needed are strikes that will have their effect instantaneously. Hitting a pressure point regardless of their associated times is dangerous. Hitting at a particular time is therefore not a prerequisite to causing serious injury.

The ying/yang principal, meaning male and female, hot and cold is also used. Where strikes are aimed at certain points to cause an upset in the ying/yang balance. This is used by striking two points within the areas of the yin side of the body to be followed up by a yang point. This is to make the dim mak striking more effective and is somewhat similar to herbal medicine, by adding a yang herb to another yang herb can reinforce its yangness. This yin/yang skill is applied both horizontally and diagonally and on the three areas of the body.

Different empty hand weapons are needed to attack points on different parts of the anatomy. These tools are found amongst techniques within forms that are passed on by the teacher. Considering of the locations of many points on the body, it therefore needs a certain strike with its correct angle to cause serious pain at a localised point, for example a certain location may require a phoenix fist punch to strike at a certain angle so the transfer of energy is at its utmost. To highlight this there are certain open hand skills, these include to pluck, seal, vibrate, steal are used. Such techniques are found within the Mantis fighting form called Black Tiger Steal the heart (haak fu tou sum) is used to hit several points on and around the heart area to cause a knock-out. One of the most well known strikes is called the "vibrating palm" which is now a very rare skill to be found. Here the energy passes through the lao gong point on the palm when striking. This has nothing to do with simply making the hand shake. Sound vibration is another skill and used in conjunction with a strike found in Indian martial arts. The subtle skill is most advanced and past masters used its methods by omitting a special connecting sound and striking at the same time. In everyday life we can pick up bad subtle energy that cause us to be ill one way or another, like taking on the characteristics you gross yourself in.

Yeng yuet (recognising points)



An integral part of any martial arts skill is also having the knowledge to help with injuries, above Paul Whitrod being shown medicine by Grandmaster Yip Shui

The term "yeng yuet" means to recognise a point. Knowing the points is the first step then later one has to know the angles and directions to strike a point to cause a desired effect, whether a slight pain is administered or a highly well timed strike. Therefore you must understand the contours of the human body and thus recognise a point on the anatomy.

Any strike can do irreversible damage, for instance there are places on the head, which are not even points, but even though if they are hit can cause psychological problems. Damage caused by hitting points must be rectified; one therefore must know revival skills and

dit dar medicine to rectify such problems. Being able to strike and revive work together as one function, it is also prudent to treat those whom may have attacked you, that you have felled. We must not be in anyway inhumane. This vital pressure point striking or dim mak has two sides to its training, the external and the internal method. Other principals include knowing the points on the veins, muscles, nerves, energy channels, organs, vital airs.

Vital pressure points, dim mak in Mantis forms.

Every traditional martial arts would have had in the beginning of its development vital pressure point striking knowledge within the complexity of its forms, such techniques should be containing the appropriate angles and directions to strike particular areas. Just like a book that has many chapters, so too a single form contains various sections and that each section has its own group of vital points that may be struck. Some techniques are clarified as a single point strike or multiple point strike depending on the position of the hands and legs. Certain Chow Gar Praying Mantis forms will highlight particular vital points, for example the "bo sim sau" searching insect noise hands, relates to striking the 36 say yuet points and the name of the form is designed to conceal the true meaning, which should really read "the hands that strike the 36 death points." Other forms like "bic saan gung" (pick up mountain power) develops the seizing skills to facilitate seizing certain vital points on the arms and shoulders. Banging on drum form is to hit body points with relentless downward strikes. The close-in fighting skills, drills and fighting forms of the system help simulate the ability to strike these points whilst the person is in motion, because nobody is going to stand there and let you hit them, they are very much alive so is pertinent that hands on training is maintained.

Every single technique in the Chow Gar Mantis system has a purpose, there are simply no fancy or wasted moves, but practical combat applications that can be used along with vital pressure point skills. Therefore each and every form deals with a certain number dim mak points, some just deal with arm and head points, other forms deal with leg and body points. This helps focus ones attention at a set number of points that a form highlights. Every single action, whether it be a step or a shrug of the shoulder has a technical purpose. It maybe a relevant dim mak point strike or a movement that enables one to proceed and attack onto another particular dim mak point. It is therefore necessary for martial artists understand the forms both mentally and physically and one should exhaust the different ways the techniques can be applied relating to the self defence situation and dim mak striking.

Characteristics of the vital points

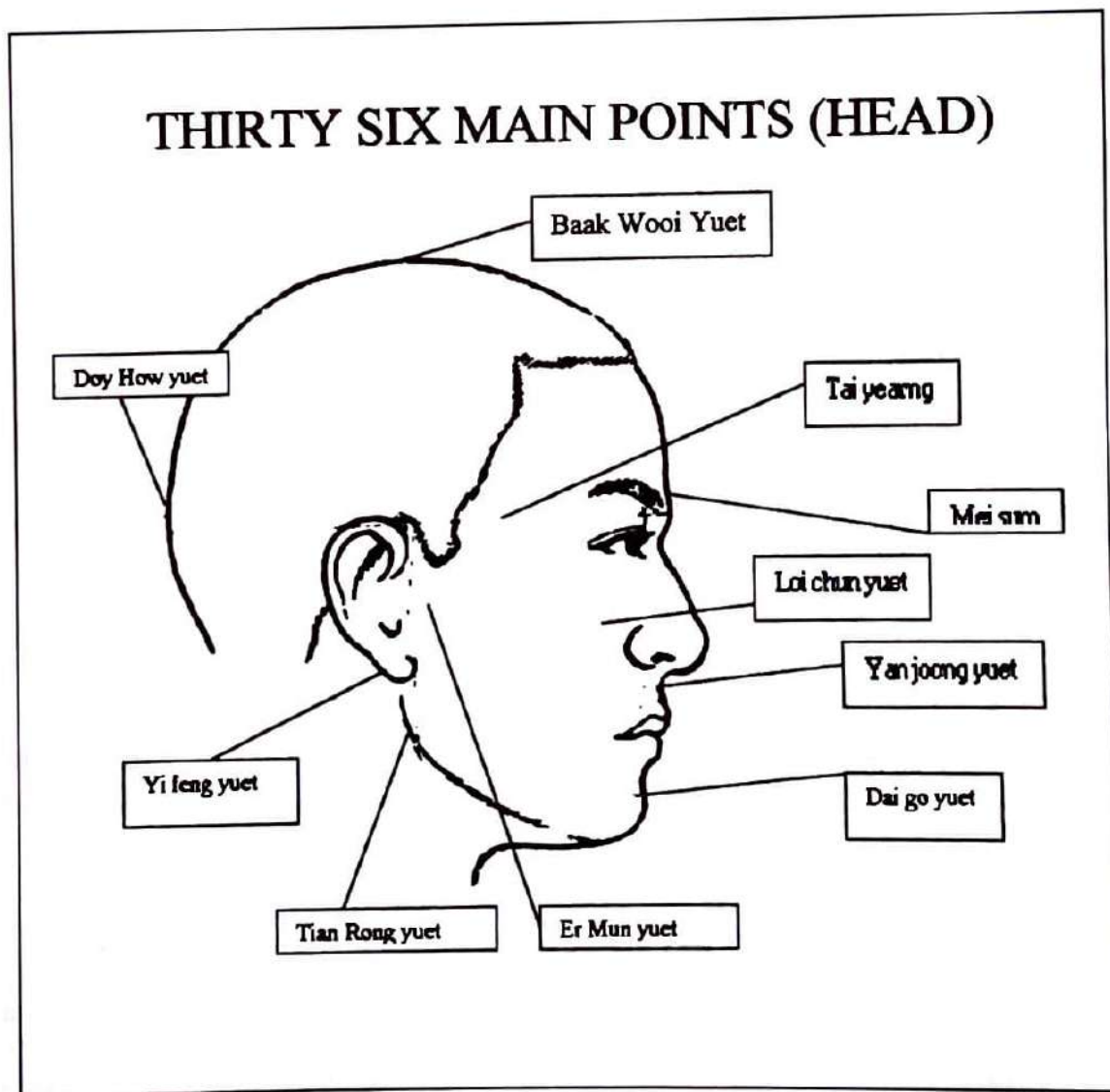
A whole book can be written about dim mak points and their vulnerability. As mentioned earlier the Chow Gar Praying Mantis kung fu uses 36 and 52 death points in conjunction with the lesser fatal points on the human body to cause the desired effect. Of the magical 108 different points, the nature of these places is that they are seats of life where the energy of the spirit soul passes along a channel. It is said that the vital points contain the elements namely, subtle, air, fire, water, earth, metal and wood. These points have these qualities and so when a strike is made to them the life force diminishes and can cause injury and possibly death. The life force is cut off by activating and interrupting the meridians within the body that exist in the muscles, bones, inner organs, plus above and below the skin surface, via a pressure point, this cuts off the vital life force "chi" preventing the meridian channel receiving its nourishment which in turn effects a major organ alongside tissue and muscle depletion. Simple classifications of vital points are at major junctions where there are arteries, nerves and where the life force flows and striking them causes serious blockage or even death to the individual.

Lesser points of the body although they can cause energy blockage from being struck may not cause death by themselves but can lead to serious problems, like immobility, paralysis etc. So anyone involved in the dim mak vital point striking should understand that there are certain places where one should not hit. Every vital point if hit causes a problem, such points on the inside of the thigh and inside of the arm and certain points on the neck will cause the life force to diminish and a wastage of the muscles and veins would be the result. Striking these fatal points that causes injury leading to an inability to perceive objects of the senses, loss of mental faculties, the mind will develop problems and results in severe pain. With certain areas and points there is tissue depletion as described, also an organ will be affected even though it may recover it may not work as effectively as before. Chief among the organs to suffer from a point strike are the "head", heart, lungs, liver, kidneys, intestines and spleen. The three organs the heart, liver and kidneys are interconnected by having internal pathways, so a kidney strike will in time affect the liver and heart and vice versa.

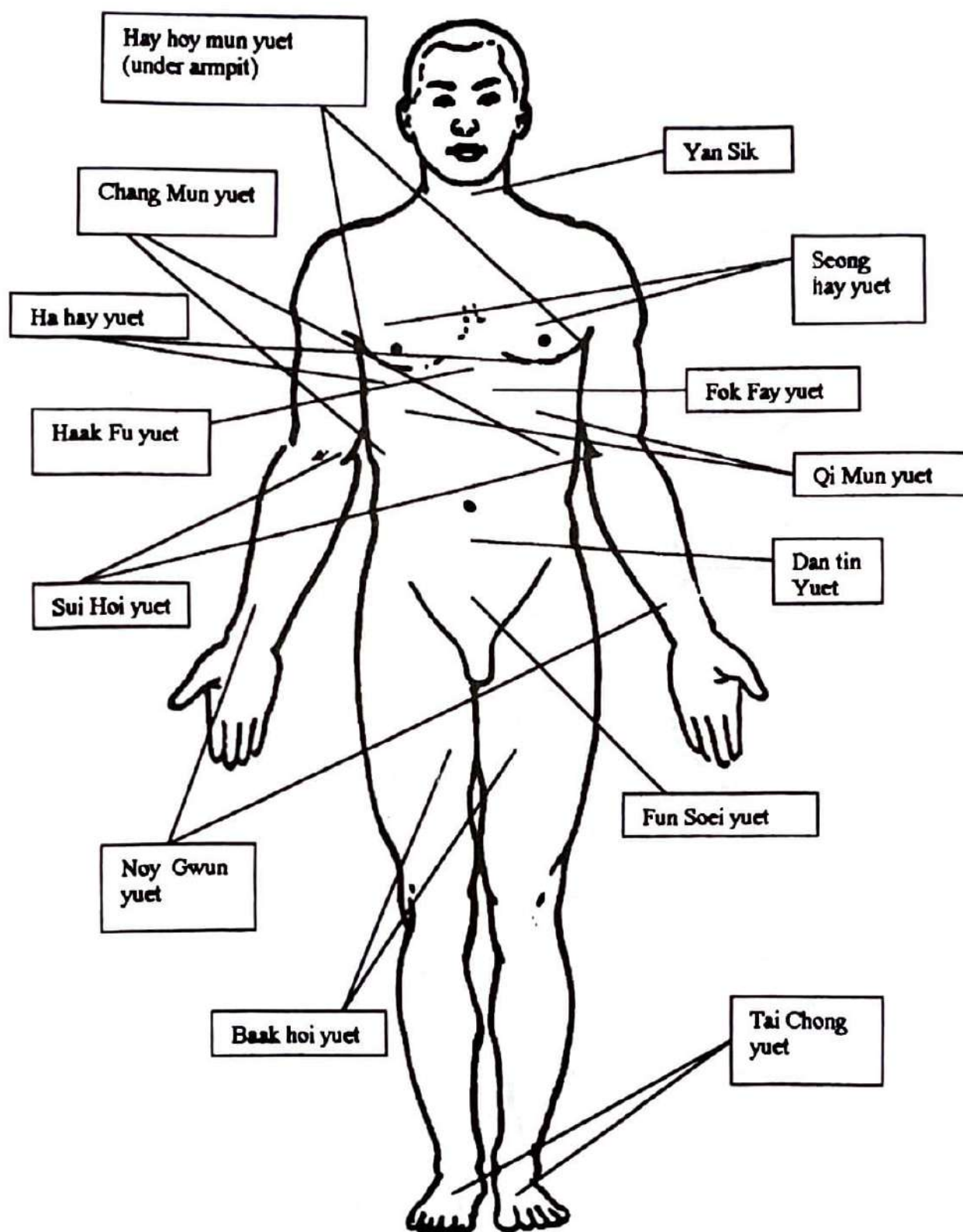
The relationship between the blood and the qi is very important, both in terms of being healthy and in the art of pressure point striking. The "gen mak" or channels, including tendons and nerves, connects throughout the whole body linking all internal organs, which are supplied by the "sup yee gen mak" or twelve primary channels. Although there are really more energy channels than the twelve, it is these that the vital point skill is aimed at. The close relationship between the

other Asian martial arts such as Japanese, Indian arts and others, it that their vital point skills are exactly the same as the points found in acupuncture as well as in Che v Gar Praying Mantis vital dim mak points manuals. Although different names are given to the same point, it nonetheless remains the same point (this is because of the links between the nations long ago and is also further conformation of the martial arts as well.) Many names of certain points that are used by martial artists are quite often different to acupuncture point names and the Northern part of China used different names for certain points to their Southern counterparts. But there are other reasons why martial artist used different names for the locations of their points, i.e. secrecy that was to hide their valuable knowledge away from those who were not worthy of receiving it. As well as receiving this knowledge from different sources and cultures.

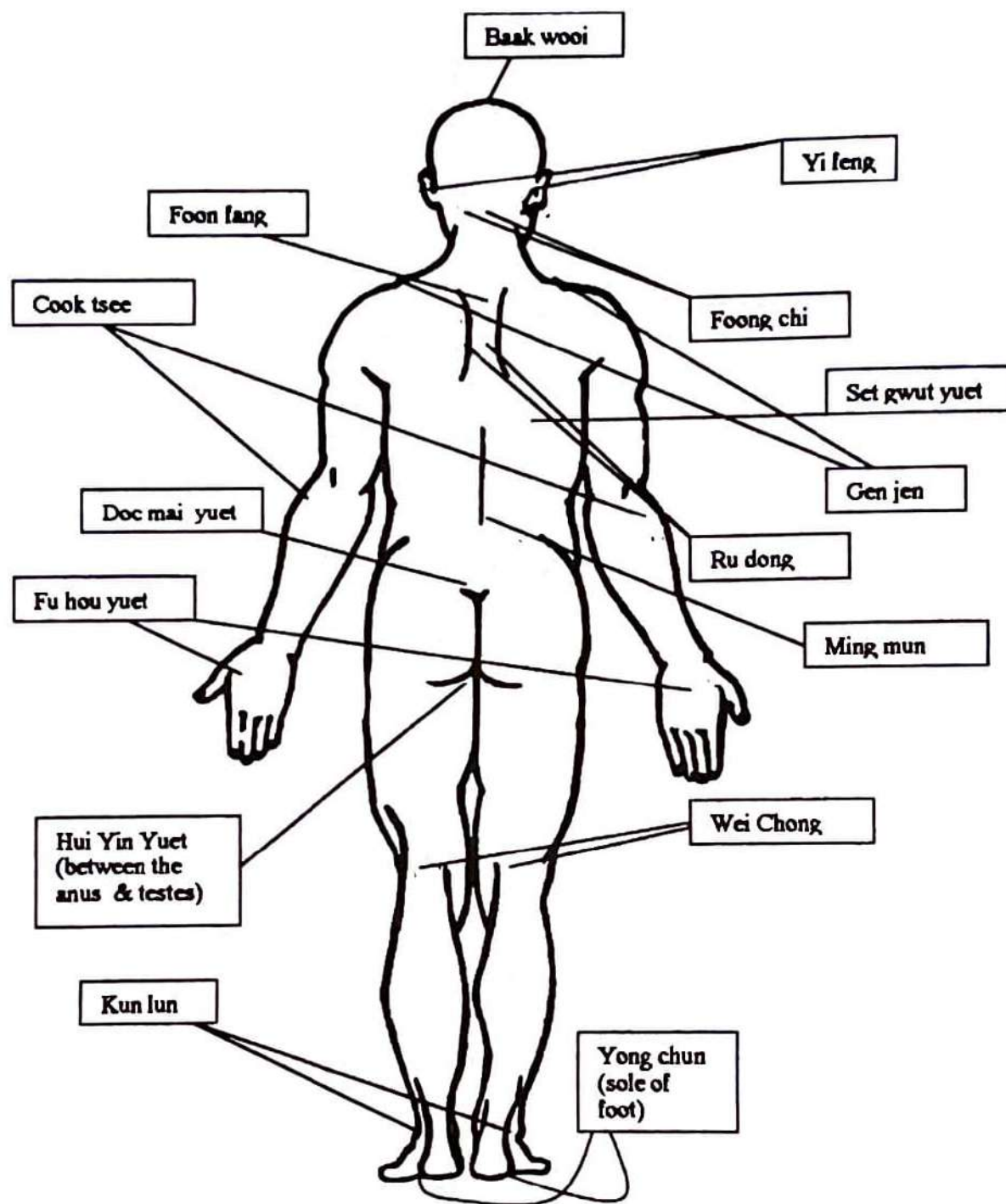
Of interest I have listed a these names for different points in the application section of this book, but regardless of names, a vital dim mak point is a place on the human body that can cause injury if hit and they are found all over the body.



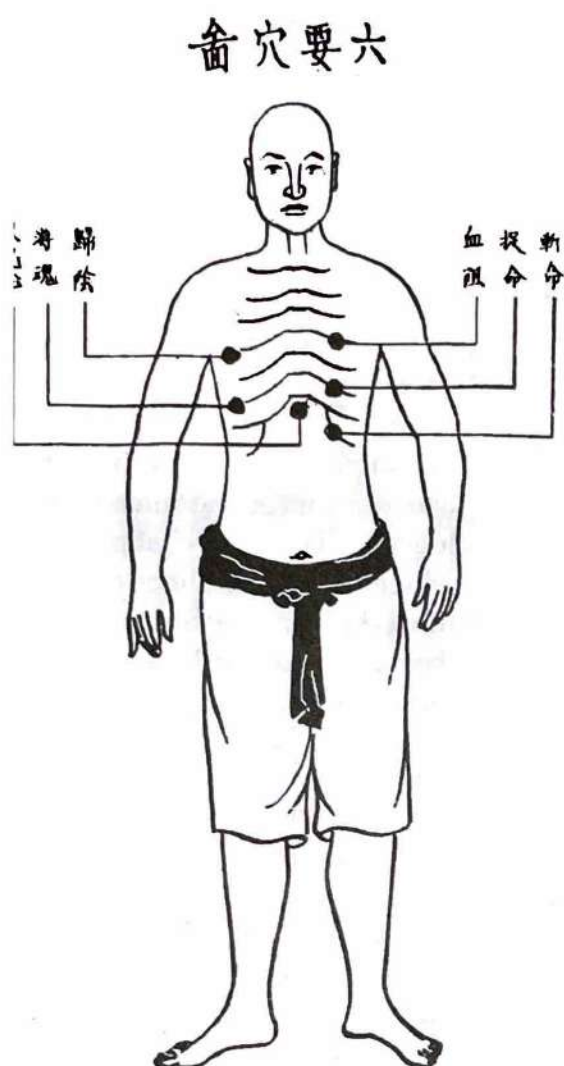
THIRTY SIX MAIN POINTS (FRONT)



THIRTY SIX MAIN POINTS (BACK)



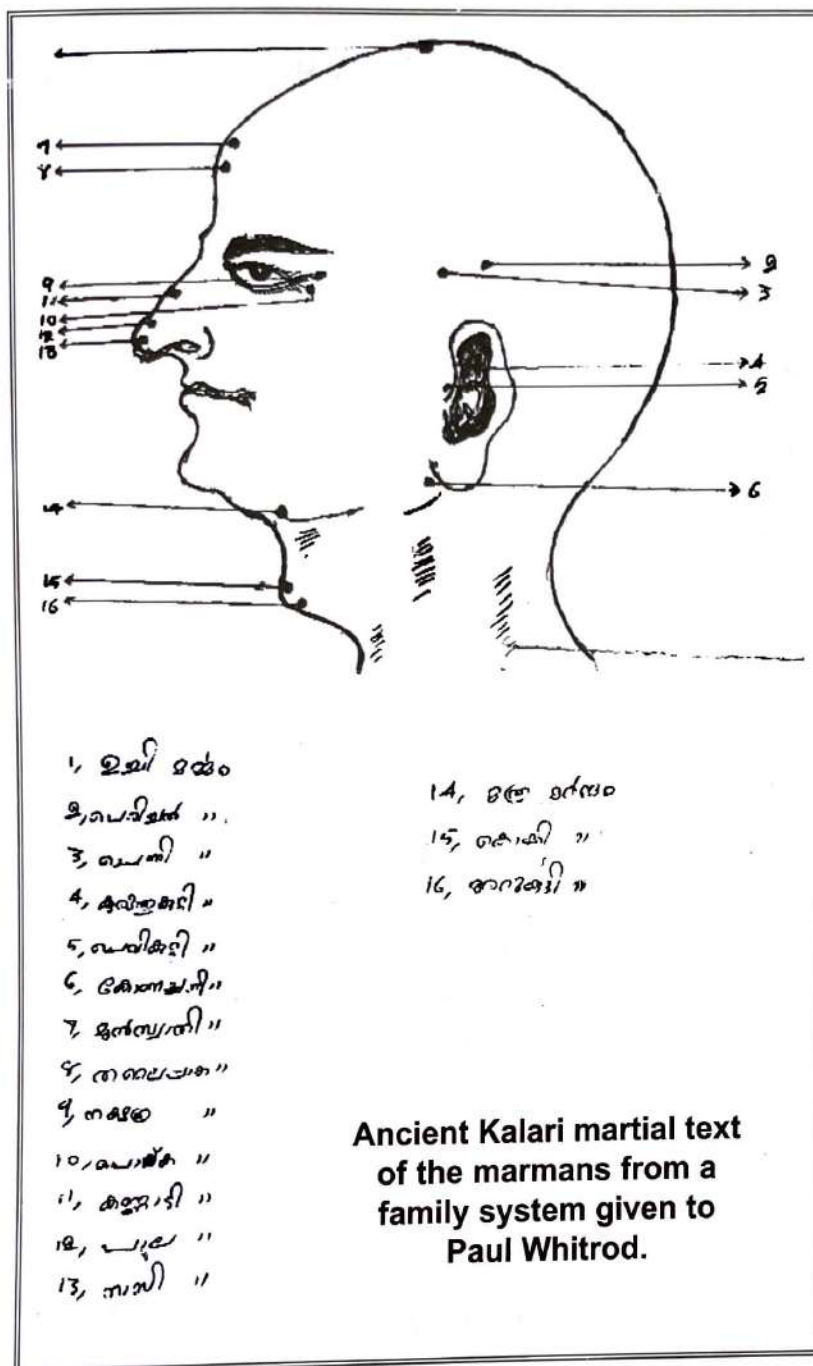
Left; The important 6 points on the front of the body



The vital points (India)

Having made information regarding the pressure points from the Chinese martial arts. We now branch onto the pressure points of the Indian martial arts. The similarity of the location of these points between the two nations is further information that there was contact between the nations at one time. There are two sources in which vital points are listed in the Indian martial arts, one from the Ayurvedic texts Samhita Susruta 107 points that was placed in book form some 5,000 years ago. (Final 108 point was kept secret). The second from Southern and Northern Kalari practitioners, who have the Sage Agastya Muni listing the magical number 108 points. The Sage Agastya is seen as the leading figure amongst the Southern arts and He lived thousands of years ago. Once again we can see the same points closely linked to each other and some of the points have two places either side making more than 180 in total.

According to the Samhita Susruta it explains. There are 107 points divided into five classes. (1)



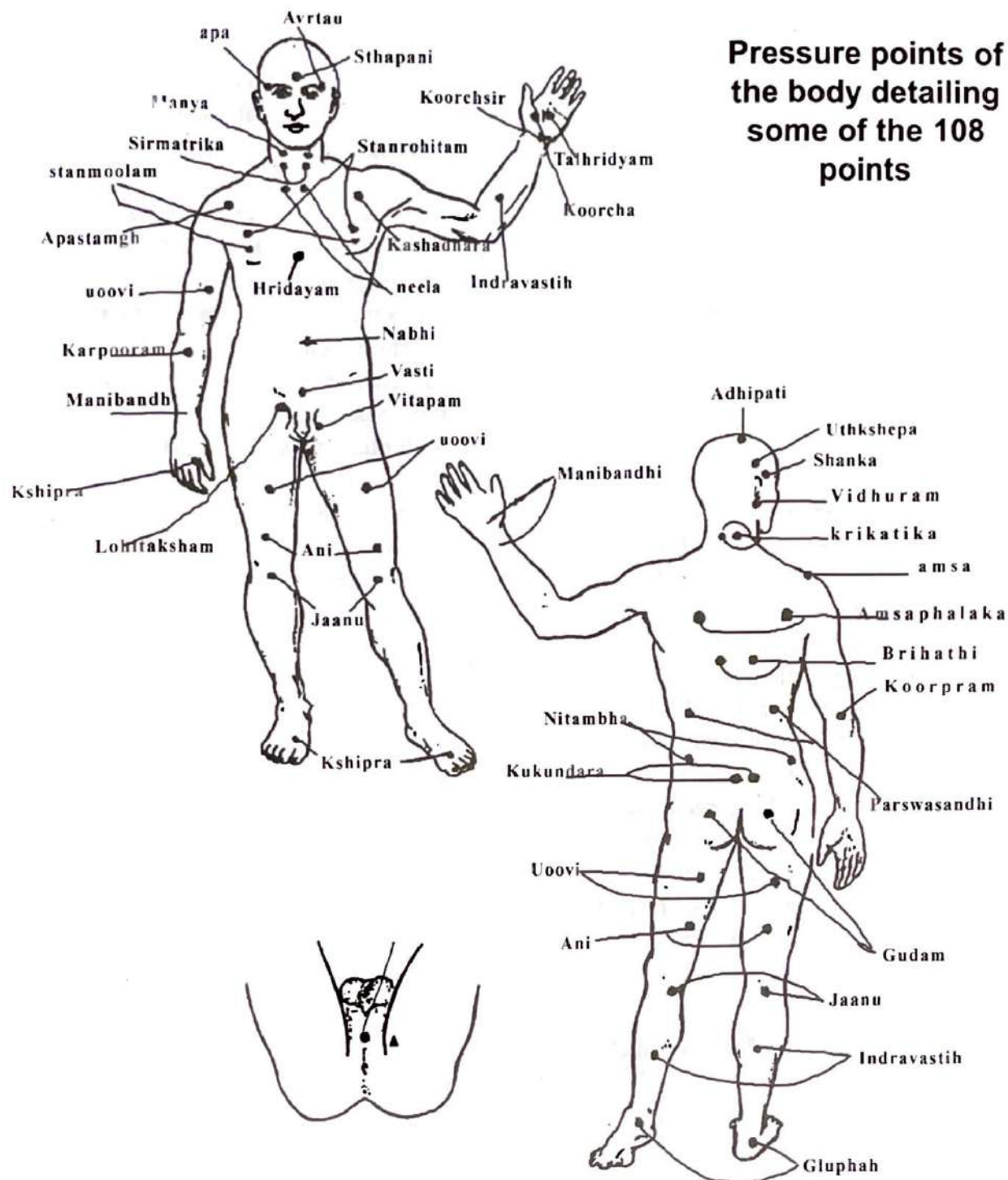
The vital points of the fleshy parts 11 in number (2) the vitals of the four kinds of siras 41 in number (3) the vitals of the muscles, 27 in number (4) vitals of the bones are 8 in number (5) and of bony and other joints are 20 in number. A Marman or vital point has thus derived and is a place, which kills a man as a result inflicted on the Marman. Generally the Marmans are such spots where-in important arteries, nerves and veins meet and intersperse together. There the vital powers which carry the functions of life. The Samhita Susruta further explains the locations of these points. There are 11 in each Leg. In the Thorax and Abdomen there are 12, in the back there are 14. In each arm there are 11. In the neck and head 37 making a total of 107 classical points. A classification is made about the injury to them (1) Marmans, which cause death immediately. (2) Those which result in death but after some interval (3) those that causes death if a foreign body is removed. (4) Those that cause permanent loss of the

injured limb (5) Those that cause intense pain. It also explains the reasons why some points are more dangerous than others, is because some have the fire element, others are of the wind, some are of the water element, some are of the earth and some of air.

Of the Southern Kalari arts, their vital points, again they are similar to the above, just in some cases some points are counted twice. They list 108 individual points pressure points with in some cases entirely different names to the Sanskrit listed points. When counted altogether there are some 200 points. There is also a complex revival skills with thirteen revival positions, medicine, of the thirteen revival positions, these are the first and foremost that one has to undertake to cure the unconscious person, then herbal medicine is chewed in the mouth and blown into the patient nose, this mainly consists of ginger root and other herbs. Here's one account of a revival for an attack to the point on top of the head.

"If the person received only a mild injury then treatment is possible. For revival bang the soles of his feet three times and then on top of the head three times. Use ginger juice to blow into his nose. After 90 days another symptom will appear, with flu like symptoms, cold, constipation, this must be treated quickly otherwise if you leave longer you cannot cure."

This 108 pressure points and its revival is from Sachianada family Kalari system. Of training revival and locate their points is done through massage and on striking they show their skills by using a feather to strike points on a chicken which renders it unconscious. There are 13 basic revival techniques to counter any Marma strike



There are also special points listed on the torso, which are used in revival. As well as the use of sound vibration through the use of a Mantra to effect a point, that would disarm a person render less. Revival is also an important issue. And such techniques are similar, as I have found out in South India.

Once more are vital points of the ancient text lists fleshy parts, veins, bones and joints, muscles, all interconnected by the energy or qi of the person. These include 11 in the muscles, 42 in the blood vessels, 27 in the ligaments, 8 in the bones and 20 in the joints, though there are more than the 108 points as mentioned these are the important. The essential 108 points, are found in various areas of the body as such one point like the temple point found on both sides of the head must be counted twice and in certain areas one point is counted has four points, this will make the sum total of more that the 108. Furthermore points on the chest are counted as one of the 108, but there are two of them on either side. There are (counting them singular) 11 vital points on each of the extremities, on the chest and stomach there are 26, on the back also has 26 and the neck and the head has 27, There are also deep seated vital points within the body. The secret of pressure point striking was not so much regarding the points, which any person may find through acupuncture manuals etc, but the information regarding the body, the qi and the blood. It was these latter two that are the primary source of high-level point striking. There are well over seven hundred veins in the body that provide nutrition. Which go up, down and to the sides and the points located on these veins are important, not to mention the vast network energy channels called 'nadis' and of these 72,000 stem from the navel alone. Depending on the area of the body to which a strike is made, a certain symptom will arise making the body lose its lustre, draining it of energy thus severe pain may be a result. It was this that was kept confidential and certain attacks that caused things to happen within the body.

A question may arise, if vital point striking is dangerous, how does one attain skill in hitting? Firstly one must train the martial skills, it takes a few years to develop the correct energy and focus using your mental and physical faculties and is one of many reasons why a beginner cannot really apply dim mak skill until he has achieved a high standard. But also when you start to learn the art of medicine associated with the martial arts, likewise the art of "dit dar" fall and hit medicine and treat people through massage, you will then begin to feel the points and their locations on the human body, although approaching at a different angle to soothe and revitalise, where as in martial training you will also be taught the reverse method. (No one should hit a vital dim mak point unless they were in a life-threatening situation.) There is also another method of training dim mak striking, which made use of the wooden dummy. Each wooden man had a set of points marked out on it according to the techniques to attack them. One could therefore release their power with no harm to others and in the Shaolin Temple there were many different shaped wooden men training chongs, that helped monks to gain this skill.

Understanding dim mak.

Having mentioned the many predominating principals surrounding dim mak such as angles, directions, ying yang and its striking methods. It must be further elaborated that dim mak vital

point striking falls into eight striking methods. Also to go deeply into pressure point skills making it a fine art can take years of training, but generally those involved in martial arts should at least have sound knowledge of physiology.

1/ Joint and bone striking.

2/ nerves and muscle striking.

3/ Blood and energy striking

4/ Inner organ strikes

5/ vital air striking.

The joint, bone, nerves, muscles, Blood and qi striking relates to the whole body. Internal organs striking relates to the trunk of the body including the genitals and the head. The vital air striking relating itself to the centre line of the body. Although it is certain that any strike to a vital point of the body is going to effect all 8 areas either directly or indirectly it is made clear to the practitioner to isolate these areas. Joint and bone seizing is to strike dim yuet points on the joint or bone itself. This is either to weaken or release energy at that point to cause severe pain or a breakage at that joint much easier. Such points as Lung 9 (at the wrist) or GB 34 (below the knee) are points at the joints to have this effect. In the basic set up, nerves and muscle strikes are used; an example of this is like using pressure at the edge of the muscle against the bone to cause pain as in LI 14 and 13. This can be extremely painful and cause a tremor and can be found throughout the body. Next stage up is nerve striking. One has to know where the points are or cluster of nerves are to trigger them off. Example of these are at the inner side of the shin where spleen 6 is situated (sarm yum jau) meeting of the three yin energies. In that area there is a nerve within the leg, which can be easily attacked resulting in severe pain. Next is the blood and qi striking, using reverse energy to cause severe problems within the body that will cause internal blockages because of blood and qi restriction that diminishes the life force. This is also known as "sealing" applied at certain veins and requires a great deal of experience and training to reach this high level. The destruction of the capillaries is one such example of this skill. Vital organ striking is a direct dim mak method using certain bodily weapons to fatigue the organs instantly. To make this skill work correctly, one needs the correct method of hitting, by twisting and opening up the vital points made with the open hand weapon. Vital air strikes are instant. e.g. the solar plexus shutting down the life force. Of all these the last four are the advanced and are embraced within the 36 principles.

Many points have a relationship with other points on the body, such as vital points on the same nerve branch, vital points on the same meridian channel or energy connection, vital points on a vein, vital points on the major organs, as well as point relationship with other points on a different limb. An example of a classical dim yuet strike is the heart point 3 "sui hai" relates to a certain liver point pertaining itself to the right side of the body. This same heart point 3 on the left side however relates to a certain spleen point on the left side. Also the heart, kidney and liver are all interconnected and classical martial arts techniques have taken this into account to affect these organs when striking.

Though dim mak follows certain principles, working from the meridians it does not restrict itself to them only, for there are many accounts of pressure points on the human body that are not seen in acupuncture they are exclusive to the martial arts only. The body is divided into ying/yang and so the methods of striking adhere to the ying/yang principal, such as kicking the left spleen point "baak wooi" on the thigh, whilst striking the "tai yearn" point and seizing wrist points. Such

strikes and seizing will act on the energy flow upsetting the ying yang balance. This has an effect similar to dropping two stones in a pond that cause the ripples to meet and crash.

It should be made clear that advanced point striking can really be only used by an advanced practitioner in this field, having the mastery of angle, energy, direction. There can be no question of a novice using high-level skills with incredible energy transmission. This is simply not possible. If you are simply on a lower level then you cannot apply skills from a higher level, even in technique alone. Therefore what's on level a higher level you have to train for, develop yourself further to attain such skill.

The adage that it is better to know a little very well than a huge amount not so well applies to anything as well as point striking. Thus is better to become an expert at a few points rather than trying to know hundreds of points. More essential is that we aim to be an expert within the martial arts and so later through your martial techniques one can then visualise the points, obtaining the proper feeling for them and correct energy.

Kum la seizing, the "gen dong power" in dim mak.

The art of seizing is so vital in the martial arts, that practitioners must include this type of practice within their daily training schedule. In confrontations on the street, there will often be a great deal of grabbing of the limbs and the tearing of clothes. So you must know counter skills against an opponent who attacks you either by grabbing or seizing. If this happens the most obvious solution would be to punch him straight away without hesitation. This solution is good, but is only a partial reality of total combat. Seizing "kum na" is one of the three principle methods of fighting. So one cannot neglect this vital area and should expect to have it as a valuable fighting asset.

Seizing or grabbing requires powerful fingers, strong wrists and forearms. Essential exercises are needed to develop these three areas. Exercises must include, resistance training, power and strength training whilst retaining the flexibility of the hands, wrists etc. One such Southern Mantis classical exercise is the practice of "mor jau" meaning "to come over and claw" is an appropriate training method which acts on the wrist and forearm by strengthening. The fingers are also trained in the art of seizing. Resistance power is crucial because if you were to grab a certain area your hand should be locked on to that part like a clamp penetrating the opponents anatomy. Your opponent may try to overcome your seizing skill that has locked onto him, by pulling away or using his limb to break free. In such a case you can go with him, yet still holding onto him because of your strong resistance power. Strong wrists and forearms are needed to initiate such skill. Powerful fingers play their part in seizing the vital dim yuet points.

Seizing the muscles can be accomplished at various locations, such as the biceps, triceps, pectoral and neck muscles. In order to accomplish such seizing skills and have your opponent under your control. It is best that your fingers and thumb penetrate the vital points. The art of vital point striking is having the power of one finger to defend oneself and there are many ways to develop this power of the "tsee gen" finger power. The "wa gen" or grabbing power is important for developing the "kum La" "chin na" seizing skills on the vital points. All the fingers must be fully developed because if you seize a point, you may miss with the strongest finger, but the other fingers though weaker, still seized the point you aimed at. You must train the "nar loong jau" hard dragon claws and lifting mountain practice is done with wooden stakes as mentioned earlier. Or you can lift heavy jars filled with sand or water to develop this skill. When you do train these

skills you must be aware of the "hoy gen" which means relaxed power, because when seizing you have to concentrate your energy at the point without having to tense other parts of the body that could make you lose balance, this will entail that if your opponent moved you can go with him without having to be rigid. This can be likened to lifting 100 lb, try to lift with ease without having to tense up other areas of your body. This is to use the mind by treating the object as if it was lighter. Kum la seizing skills, pertain also to the bones, there are certain bones that are easily seized and once you have seized them, you can control your opponent because of the pain you administered. Such places include the collarbone, top of the sternum, elbow are just a few of the different places. They can be seized either with one finger or with the whole of the hand. To make things much easier when seizing, you must locate the dim yuet points, if this is done at the collar bone, your opponent will easily fall and you can dislocate the bone area because you have stopped the energy at that point. Such skills are applied at the wrists in the form of joint locks, whilst attacking the vital dim yuet points at that area, which can be used as a set up in the form of striking. (See illustrations in seizing the wrist and other areas). Kum la skills aim at places where there are numerous tendons and ligaments to cause severe damage.

In actual fact such seizing methods have much more to offer than just seizing. A little known example would be of that, if you wanted to make your throwing capabilities more lethal, enabling you to propel the opponent in conjunction with a throw can be done more easily by touching or seizing certain points on the human body. This works effectively both in lifting your opponents centre of gravity which he cannot resist, also to bring him down with a sweep by hitting certain vitals that causes him to lift up and lose his rootedness. Many have heard great stories of martial artist being able to propel their attacker with little ease and this has nothing to do with pushing or shoving the person away, instead a well placed grip or touch at specific location will neatly throw or disarm an attacker.

Before we go onto the different dim yuet points, we must know how to strengthen the fingers, wrist and forearms, which will give us the edge on how to seize points on the body. All points need to be pressed, dragged, or twisted in a certain direction to cause the desired effect.

Mor jau, is an excellent way to develop the seizing skills, it strengthens the wrists, forearms, fingers and shoulders, all which are important for close-in fighting where there is seizing and grappling involved. The development of the iron fingers "tid jau" is due to such exercises, like the first form, finger press ups etc. It makes no sense trying to seize muscle with weak fingers. Likewise the use of the "yeng kum" or "yeng jau" requires the use of powerful digits. This in itself is a qualification, meaning if there is no power in that eagle claw, then it is not eagle claw, its name only!

The following exercise Mor Jau are practiced with pressure against each other. Make sure that your elbows are away from yourself, at least a hand span away. Do not use your body weight to overcome his grip on your biceps, otherwise this will defeat the purpose of the exercise. Do not become rigid. Use your seizing strength at the appropriate moment. There are also some quick movements made after the seize.

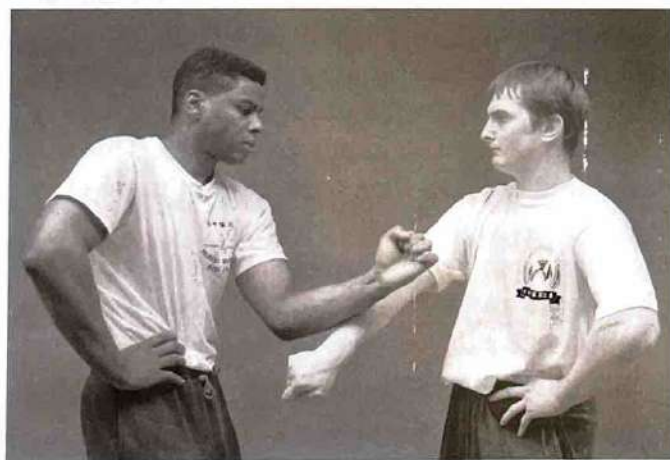
The mor Jau exercise (to develop the finger and wrist power)



(1) Your partner with his left hand seizes your bicep of your right arm. Do not lean forward. Use only the power from the wrist and extend out your shoulder and keep your elbow slightly bent. This will strengthen the wrist joints and tendons and many smaller bones that are in the hand.



(2) Cut across his arm with moot sau, that releases his grip on you. Your partner should hold tight so that you have to break his grip with your forearm, he will then feel pressure at his fingers. Keep your elbow in when you cut across. This will strengthen the tendons in your arms at the bicep



(3)(left) Strike under with "lau sau" leaking hand. Keep in close contact with his arm, your own elbow should serve as guard. "Lau sau" is performed with the phoenix eye fist and it is important to have it in an upside down position because you will bring it up into the next position which will develop the sinew in the forearm by a twisting action. Your partner stops the leaking hand with "chum kui" sinking bridge. He will also apply pressure onto your arm making sure that the pressure comes from the waist and NOT from the body weight otherwise if you were to remove the "lau sau" hand, he may fall forward which would defeat the purpose of this exercise.



(4) You then lift up your hand, whilst his arm is on top and using pressure to keep your arm down. You must make a half circle in which you turn over the phoenix fist and change to "got sau" cut back hand. Keep your elbow away from yourself, although this is much harder it is more beneficial for developing the power. The reason why the Phoenix fist is upside down in the third frame was simply that to bring it up by twisting into the next position strengthening the sinews and shoulders

(5) (right) As you have completed the "lau sau" to "got sau" technique, seize forward to your partners bicep. This is done with the sinking "chum" of you body. From there your partner repeats the same procedure, by bringing his "moot sau" across so to start the exercise again. This completes this "mor jau".



Other seizing methods.

Here are some other classifications concerning seizing dim yuet points, In the illustration we can see how we can grab the wrist points. Wrist points can be struck in certain ways to cause the energy of the person to wane. The three wrist points have an effect on the whole body. This is because it has influence over the three areas of the body. Namely head and shoulders, chest area and lower abdomen. You must try to seize at the place where the pulse is taken, either with the thumb or fin-

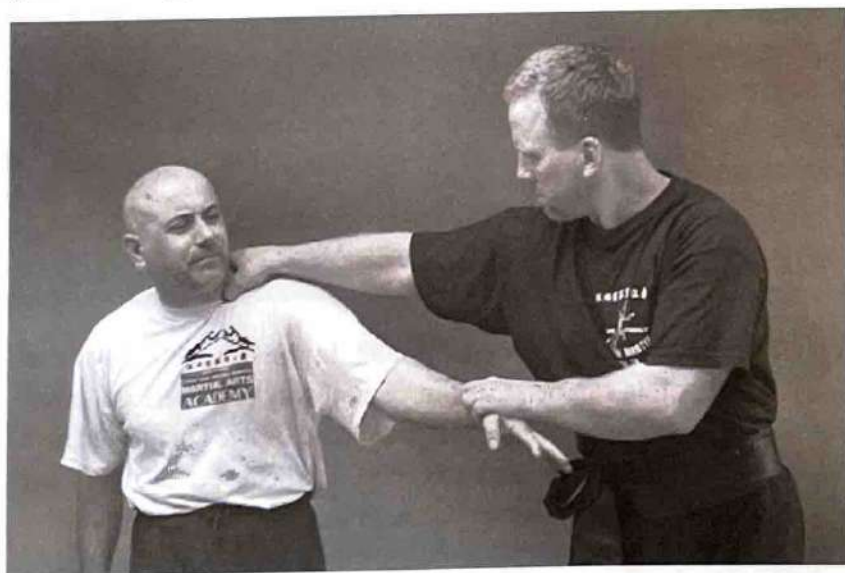


gers depending on the situation. Take note of the thumb, of how it is used against those points. Such points to aim at are Lung 7 point, Lung 8 point and Lung 9. Lung 9 is special in dim yuet striking as it is also a revival point. On the ulna side of the wrist, the Heart points 4,5,6,7, are used.

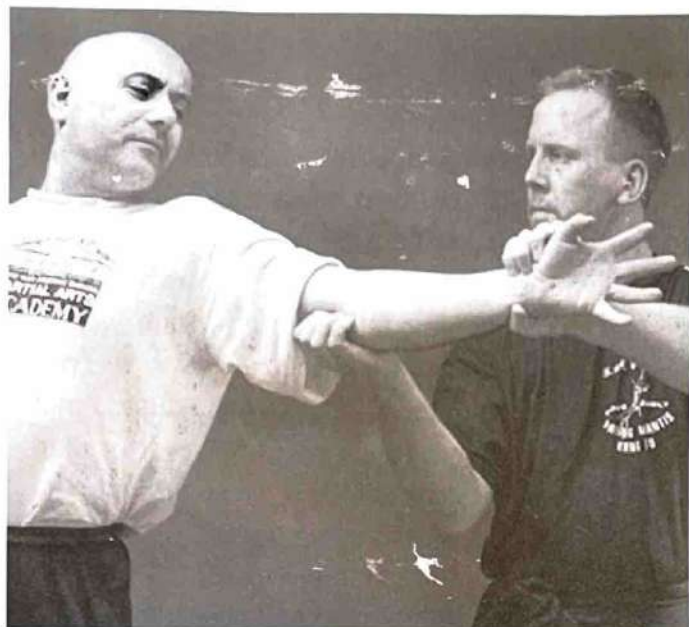
On the neck, you can use one finger or the whole of the hand at the sternocleidomastoid muscle at the shoulders. It can also be seized with the thumb and the

fingers on the opposite side seizing the "gen jen" point. The thumb must penetrate downwards. The point to associate this area is called Anmian NHN 54. Other neck points such as Co 22 can similarly be seized, like the above and in a downward motion. There are many areas such as these that can be seized are found all over the body. But wrists, shoulders and elbow points are the most common and easiest.

How we learn to know where the dim mak pressure points are on the body must start from a very basic method. It is correct is saying that its takes some years of training before we can become accomplished in the art of vital point striking. But in the onset of our training and later through application of our techniques, we will in no doubt see certain parts of the anatomy that would be termed as vital striking areas. Few are aware that many of the striking areas that laymen are accustomed to, are in fact dangerous areas, the floating rib "liv 13", Solar plexus "Co14", the temple points, the eyes, the throat, the groin are in fact dim mak areas, that can cause serious injury. So martial artists were aware of such places on the human body and instead of emphasising solely on these points, took great stride to manipulate other points for controlling, subduing etc. To show the adversary that one can easily overcome your opponent without harm, with only a slight manoeuvre and technique. Only in a life and death situation like a battlefield should death point striking used. Therefore it would be wise without touching the deeper side of the dim mak



and marman striking that we become accustomed to touch points without having to hurt any person. All in all there are some 200 points if we are to include points that are on both sides of the body. Many have been taught about certain points, it maybe the arm or leg points only, or the torso points but given the amount of time that one needs to train on all the points, these were then bro-



ken down into various groups. many points were omitted to solely concentrate on just a few and this could depend on your style of practice, it maybe that you spend a great deal of time grabbing and so arm points were heavily dependant upon. This is one example, but the martial arts should have a full scope of skills to be applied. Then we should endeavour to become expert in them and their relative points.

Although I have mentioned many points, it would however take up pages of writing to include all the 108 points and their effects, respective hitting times, their associated point to cause severe injury and the length

of time the injury takes. Dim mak pressure points have been put into various groups to highlight their significance. Many basic primary targets such as the eyes, throat, solar plexus, groin, knees, kidney are well rehearsed striking areas amongst martial artists. There are however other examples of important points such as the 6 important locations on the chest. These were considered also to be primary targets, two below the nipple, two above the nipple, the solar plexus and slightly to the left of the solar plexus. The 8 places to strike, were the behind the ears, temple, third eye, solar plexus, back of the head, top of the head, below the nipples, dan tin (navel). The 36 striking points is mostly classified, although from school to school, some of the 36 points may vary, many feature the sole of the foot point K1 as a place of striking others do not.

Revival is also an integral part of its methods and will be further explained in the next book. But to injure someone, you must know how to counter cure. Techniques must be learnt with dit dar medicine. Through massaging on revival points as the first basic step to recovery. There are several revival

points on the body, most of them are also attacking points such as Gv26 "yan joong" and K1 "yong chun" But you must know and look for symptoms, because each individual may respond differently from an attack. Last but not least herbal medicine should be administrated to the individual, even though he was the one that attacked you.



Revival.

Revival from a strike is an utmost importance, done either through massage, which would be the first line of defence, in making a recovery and initiating the correct flow of energy. Then we can administrate herbal medicine. There are several ways of dealing with the treatment of injury and basically all ancient ways of coping with this is through massage, realignment and herbal medicine etc. The Chinese call this form of practice "dit dar" meaning fall and hit, which will be described in further detail in the next book. Such fall and hit treatments specialises in internal injury that may be caused from being hit during combat. Broken bones fractures dislocations may all result through martial arts training and can be fixed and healed. It is a necessary part of martial training and all martial arts though from different countries deal with this same subject matter. "dit dar" medicine have very old folk remedies and these are passed down through master and disciple and such classified formulas that are not open to the public, help the master to give the appropriate treatment to the individual. Being hit or to do the striking you must know how to heal and from a moral standpoint curing is more important than hurting. These points that are shown here and just a small insight to various key points on the body that are used for revival. Such as Gv26 under the nose, lung 9 at the wrist, points on the back of the neck and back. GB 20. B15. However we should not come to such conclusion that this allows us to hit an individual and then revive him. Everyone can react differently from a point strike. So you should not hurt anyone and must have guidance about understanding the striking points and revival points. One can easily locate these points listed below as I have used the standard accupoint numbers and meridian name.

Faint, collapse, Gv26. K1, Gv20, LI.4

Rapid breathing. B.13, H.7,

Cannot speak. Gv26 Gv15 LI.4.

Blood not stopping from the nose. K.1. GB20, LI.4. Gv23

Blood from the mouth. L9, P8, Li8, K3, B18, K2,

Body stiff. Gv20, St36, GB31

Head pain. Gv23, Gv20, TB17, LI.4, SI.19

It is natural for the person, if he was hit on the arm or any other part of the body, to massage himself in that area, to ease the pain. Sometimes it may be difficult for him to do so in certain conditions. These points should be massaged for the following symptoms. You should only treat someone under the guidance of a proper qualified instructor.

Chapter VIII

Chow Gar Praying Mantis forms

The practice forms "kuen" in the martial arts were to stimulate self defence actions, battle like sequences, breath control exercises that are to be worked upon the students mind and body as so to channel them into a reflex action. Remembering a particular form within a martial arts style and its complex pattern serves only as a beginning step that everyone has to undergo. If a form has been taught and practiced properly it would then reveal the essence of it values that would come about by true virtue of the aspiring individual. Real practice begins when you have broken the form down into various sections of maybe four or five techniques, then to practice them over and over again, so that the bodies internal memories make all techniques a reflex action. **If this were not the case and the forms however how many you know were just a method of memorisation of its pattern that was like a ritual, the techniques would be deem to be skin surface only, this means that as soon as you made contact with your would be attacker in a real self defence encounter, your techniques will be brushed away like loose hair on your body.** So only through rigorous practice can they become second nature and this is classified by having the skills deep within your heart and bones. The word "san sau" or part hands is to make use of this method of breaking the form down into certain sections, so one can then see the potential behind each and every move, exhausting all the possibilities of it applications that maybe several to one single technique.

By true virtue of the martial arts we can ultimately understand such skills and practice more clearly. In the olden times, a student was not taught the next step, unless he had developed what he has already been taught. The speed in which practicing the following forms is also essential, the movement themselves must be done fast but, one must not sacrifice the finer movements or suddenly omit moves in a particular form for the want of speed. Though this performance speed may be beneficial in demonstrations, but in the combat status it is only a small part of the picture. This means that integral element behind form training is the mind. This is worked along side the body mechanics and when i am talking about body mechanics here, i mean the way that the body is positioned in a situation so that the opponent feels the persons aura, in drawing in him, or no chance to attack him and a feeling of being subdued. There are ways in which the body is positioned to make your opponent feel uncomfortable when you are facing off. This of course is also due to hard practice and takes time to develop. At that particular stage, you can practice your forms at a slower pace allowing for total body mechanics to develop. Also one should practice a form at the speed in which he can feel the applications, giving a sense of realism in solo practice. Unlike the many modern forms of martial arts such body positioned known as (sun fhat) or body law is non existant. Instead they have their head held high, with square like stances and open chest movements which is great for demonstrations. Apart from this are many who believe that a complete martial arts system is knowing its ten forms and it weapons. Believing it to be the end of their training, which should really serve as is the beginning. But if we take a genuine look at martial arts and their particular forms then there are distinct possibilities that many have added forms, lost forms, re-established them or not taught them but rather take such knowledge to the

grave. What is the real essence behind martial arts and their respective forms, firstly i have already discussed the three main martial methods, "hit" "seize grapple" and "throw", but also the spirit and nature of the person must also be evident. Next we have to understand and apply the important subject matters within the martial arts. So even though you may know the ten forms of a particular style, if they only deal with five of the subject matters, then there will be something missing. So each form must have the three methods and the subject matters entwined even though there maybe only two or three forms. Chow Gar Praying Mantis contains these important matters and takes them seriously. Some of these subject matters are subtle, like awareness, focus, mindfulness, feeling, energy, speed. Others are more prominent, such as, mobility, footwork, ranges, soft, hard, fast, slow, expression, breath, directions, power, strength, tension, relaxation, opening, closing, levels up and side, subdue, offensive, defensive, sticking, agility, posture. From these we can draw hundred and thousands of possibilities in a sequence.

Obviously fighting is not prearranged like a form, because fighting is not that set, so much so that many have come to the conclusion that forms have no real value. A set form is not meant for one long fight, instead the sequences in a form which may have many are a set number of skills that the ancients have passed down through the generations. In both cases however one still needs to practice the techniques with hands on training, in other words applications and training drills. This also involves the proper applications with the focus on the dim mak vital points. For a beginner he must start with some basic drills. In the start he may not be able to flow and co-ordinate and his power is rough "cho gen" but in time with sacrifice, he will reach a greater level that develop into the "gen" power. Each and every Chow Gar Praying Mantis form offers vital information such quintessential element contained the seed of its primary function. "Sup baat bo sim sau" eighteen searching insect hands, revealed the fast hand and footwork, that subdues the opponent whilst aiming at the dim mak vital points. "gau si mun sau" the nine top asking hands, holds mobility plus staying close to your opponent. These tried and tested skills could not have been passed on as well as those that were kept in a sequence of moves. It is essential that one tries to use the skills through sparring and only then can one see techniques coming together. This is mentioned later

Applications

Its of great importance that the techniques we learn via a form or through a set sequence of moves are practiced not only solely or through visual means, but also through application, so that we can get the correct feeling and understanding of a particular technique. This can achieved through training drills and is a step by step process. 1/ we learn the form and its drills, 2/ we apply the principals so they become practical applications. Knowing the applications of certain techniques within the forms would give no doubt as to what they represent. Otherwise we will only speculate to where a certain technique and its alignment should be. To clear up any confusion one should have the known accurate application to a movement which would then make training even in a visual sense more befitting. To be enlightened of any of the techniques we must have the key to unlock its vast array of deadly striking methods. Forms have far more to offer than just to punch and kick, instead they are to be seen like safes that guard the wisdom of the dim mak pressure point striking. Each and every form must have at least three applications to a technique. One should visualise (with the proper application) what one is actually applying on an opponent within one of the three martial skills. Occasionally, unless we have the appropriate know-how to unlock the mysteries of the forms then we may do injustice to certain deadly moves. At most

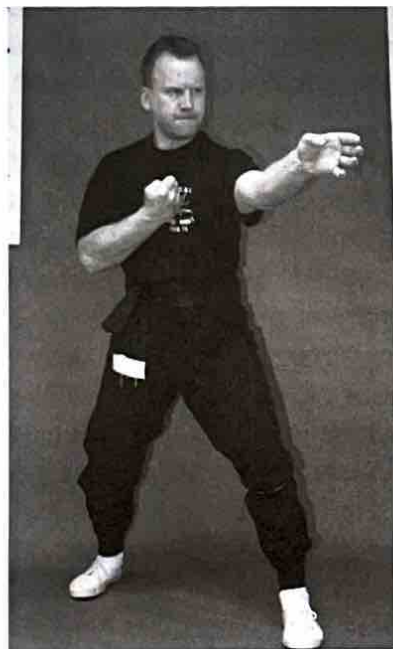
many sequences within forms have from one to five techniques that represent an attack against certain dim mak vital points. For instance if we take a look at the "daai sui lin wun sau" big and small circular hands, there are techniques, like the elbow striking down and slapping on the shoulder with the other hand. One may interpretate this as a strike with the elbow on an opponent who is down low, which is applicable, but what of the other hand slapping the shoulder, why do this? It should then be revealed as a trapping skill by seizing dim mak points and to elbow strike on your opponent bridge arm points is only one basic application of this movement. Every form deals with striking dim mak points either through seizing, striking etc. If a techniques was practiced in a form one way and was applied in totally another during application, surely then it would indicate that there is a flaw somewhere. If a form was taught correctly, then there can be no wasted movements and therefore could not be possible that warriors of the past taught such useless movements, when they knew only too well it could be there life they would lose on the battlefield. Therefore correct method "fhut" must be adhered to at all times. For some interesting advice, you must practice and apply in good spirit in the school. Though information regarding the hidden aspect of forms is passed down from master to student, as it was with me, one must understand these requirements that will lead to a greater opening within the forms and so to exhaust and decipher all the possibilities of its techniques through applications. Therefore we must be aware of forwards movements and reverse movements, techniques that come back on themselves are just as important to those that strike forwards. The clapping of palms may not only be for distraction but also may be a breaking manoeuvre. A cross over step, may be a foot strike or energy movement. The holding of the wrist with the other hand can be a "chin na" skill and the follow up with the footwork can give clues to the next technique. The apparent information is endless and will only grow in time. The dim mak vitals is also another subject that forms the nucleus around the forms. In the next part i have shown several forms that have these same propensities, giving the style of the hand techniques and more important the application of the moves aiming at the dim mak points.

Sup baat kui sau (18 bridge hands)

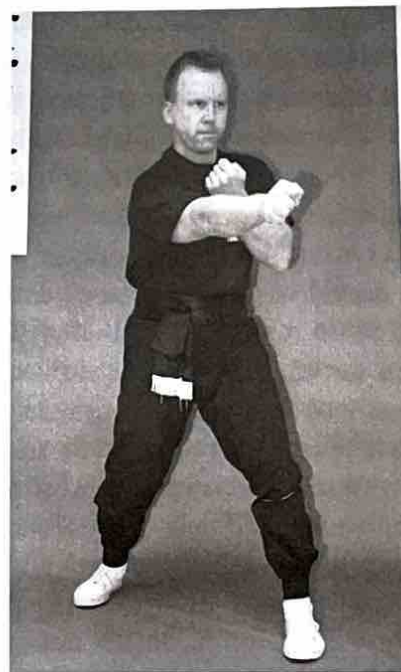
We start off with the 18 bridge hands. This Mantis form has tight complex hand techniques and deals with frontal attacks as well as being forwardly offensive form in its own right. The hand skills are performed on the middle gate "joong mun" and higher gate "seong mun" levels. This form relies on the float, sink, swallow and spit method this gives a better understanding of the techniques. There is no rigid blocking in this form. But instead the use of seizing and reflex actions are applied. There is no time to perform a block and if you were to perform such a complicated blocking method, there will be no doubt that you will be overcome and possibly lose the fight. Instead a far superior way is used in the Chow Gar Mantis system where blocking methods are to anticipate an offensive attack or hit an oncoming limb on a pressure point. In all Southern Mantis forms, the wrist is the first line of defence, the elbow the second, along with the body position, chest in, elbows protecting the ribs there should be adequate measures for defending without having to spend much time trying to perform long complicated blocks. The sup baat kui sau form has seizing skills, "chin na" palms, fist and elbow strikes. It also has the famous "kok choy" or angular fist to hit certain vital points on the arm. The form teaches the correct perimeters and the tight complex hand techniques is to save energy without making large unnecessary open movements. Essential techniques are the "woo dip jeung" butterfly palm, "ying jau" eagle seize, "tou mo" the chin na seizing skill translated means "vapour hands". "kok choy" angular

fist. and "pau choy" leopard fist, (also known as "loong choy" dragon fist).

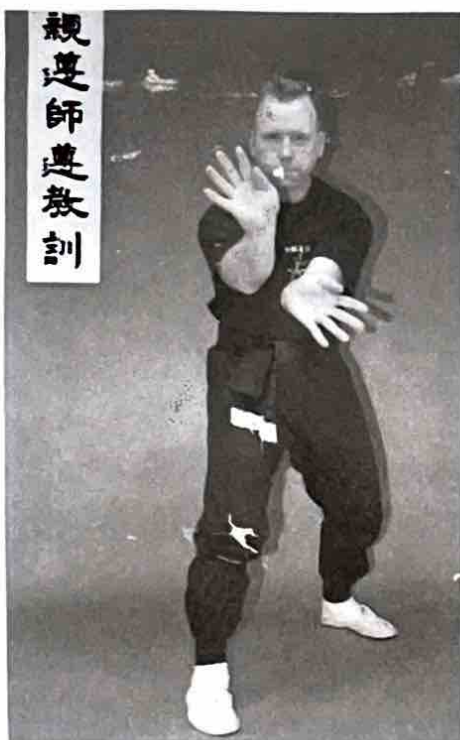
All the techniques are done with speed, but try to relax between techniques, transferring your energy from hard then to soft as, this will bring about the explosive power that you need for the techniques. When practising this form at certain points grit your teeth tightly with the tongue at all times touching the upper palate during performance. For this form you need to practice Mantis wrist and finger exercises because there is much seizing and tearing, refer to the "mor kum" exer-



(1) (Above) Start the form with the eight beginning movements "baat sik", as in the sarm bo jin form. From the last position, go to a 45° angle. As this is performed bring your left hand over your head and down in front of your body using the Eagle seize "yeng kum". The elbow is slightly bent and that the eagle claw is tilted. Sink your qi to the dan tin and keep your chest drawn in, use the power at the wrist and fingers and grit your teeth. It is very essential to know that this eagle claw must be in line and over your left foot or vice versa. This will add stability and balance. (Inhale as you take the yeng kum over your head.)

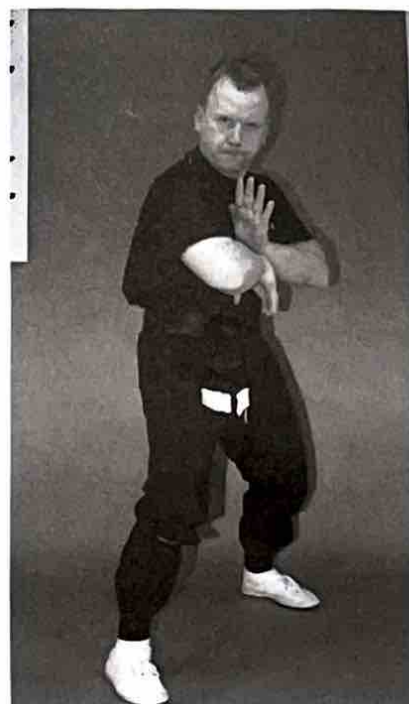


(2) (Above) Pull the eagle seize back to your chest, hitting your chest on the right side. As you do this simultaneously strike out with the phoenix eye fist punch which is also named "jin sum choi" arrow penetrates the heart punch, aiming at the same angle where the eagle seize finished. Exhale as you strike but do not straighten the elbow. Make sure that your elbow is neatly tucked in, this will give protection and is your second defence. (Exhale as you punch) (Note) these two techniques are linked together Eagle seize and phoenix fist punch, and should be practiced often to develop the seize and strike. It can be done at various parts of the body, even to the extent of grabbing your opponents clothing.



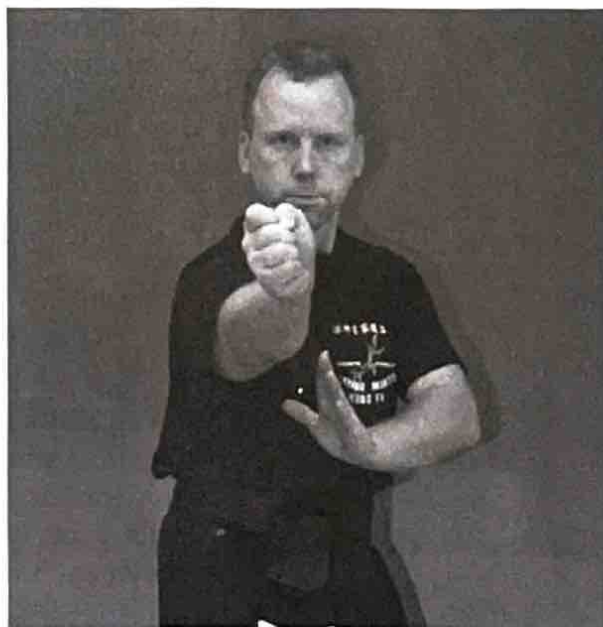
(3) (left) Move forward, and use butterfly palms “woo dip jeung” keep your elbows tucked in and neatly in front of you, hollow out your chest so that you can easily perform the move, use power and energy from the waist. Both palms should be at a 45° angle to each other that will enable one to strike efficiently at the contours of the opponents body. (breath in and exhale on the palm strike)

(Note) As you strike use the wrists in a snap like action with the sinking energy at the same time. Automatically your chest should be drawn in.



(4)(right) From the last position, bring back both arms, with the right arm forming an elbow strike. The wrist of the right arm should be firmly pressed against your solar plexus area with the fingers pointing downwards. The left palm should be on top on the right wrist facing forward. Sink yourself down and turn your waist slightly on completion of the move. Make sure however that the elbow is in front of you keeping to the centreline that faces your opponent. Which is very important especially for the application. This is a “kum la” seizing skill as well as an elbow strike.

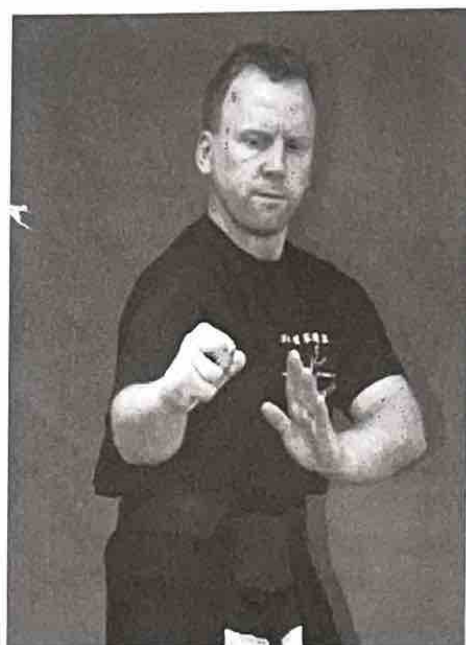
(5)(Right) Use “kwa choi” with the phoenix eye fist protruding, this should be at an angle facing your opponent. Keep your elbows in and facing the floor. Make sure that the other hand is still at your chest. The previous elbow strike is to be used in conjunction with the Kwa choi both techniques are part of the sink and spit method.





(6)(left) Larp sau or snatching hand is done with the fingers, pull to one side at a 45°, do not go to far aside stay within the perimeter otherwise you will expose yourself and be open for attack. Keep your chest in.(breath in)

(Note) when using this special Mantis technique, use the sharp gen force, and use your waist by turning slightly



(7) Strike forward to the side of your opponent, using the second knuckle of the longest finger "pao choi" leopard fist, as you send the punch forward breath out and sink yourself and your energy, The elbow must be slightly lower than the fist itself. Keep your other hand central and near your chest as in the illustration. (Exhale as you strike)

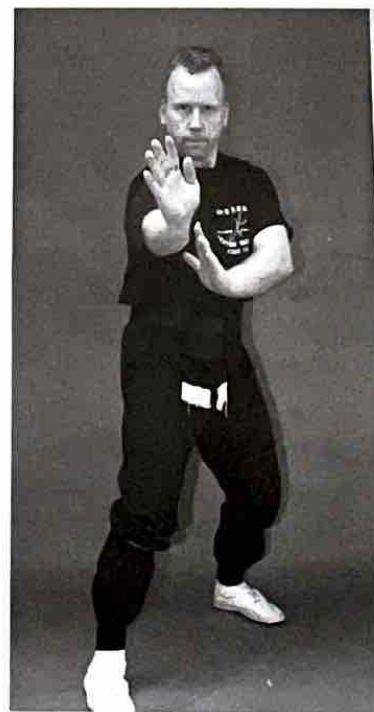


(8) Use your wrist in a circular action, keep your elbow still as you do this. If you do not keep the elbow still and tucked in, then the wrist movement will not work effectively. Secondly, it also gives protection to the ribs. (breath in)

(Note) This action should be very fast and relaxed, which will allow the next movement to have more power

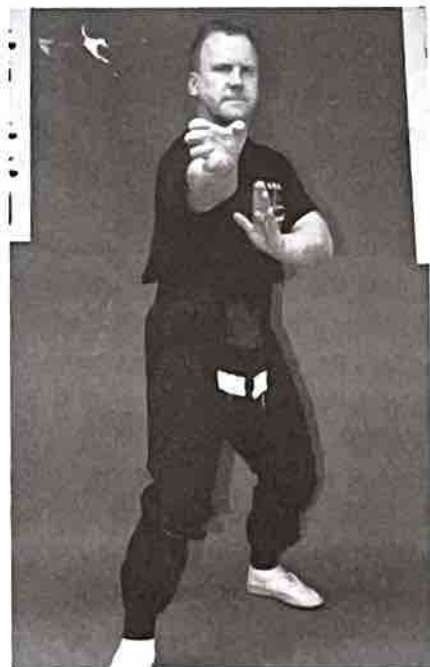
(9) From the "hoon sau" circular hand, use the palm to strike, pushing forward your elbow, sinking your qi and keeping your chest in. (Exhale as you palm)

Palm strikes are very useful to inflict pain, use the whole or the edge of palm when striking

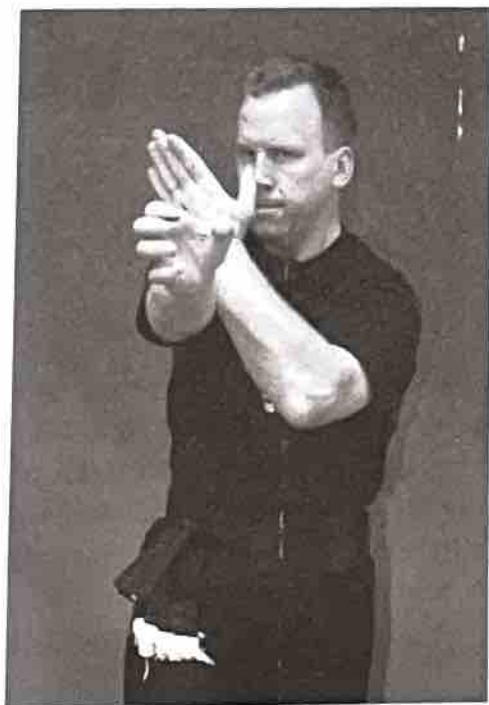




(10) Bring back your "kok choi" meaning angular fist with the phoenix fist protruding. Sink yourself down with the "chum" sinking energy, close your ribs. Make sure that the whole technique is away from your stomach with the elbow facing the floor. The elbow is lower than the fist itself with the shoulder pressed down. Try to make yourself smaller and less of a target, also do not throw the arm wide, the action of movement should scrape back. You should exhale as from last movement

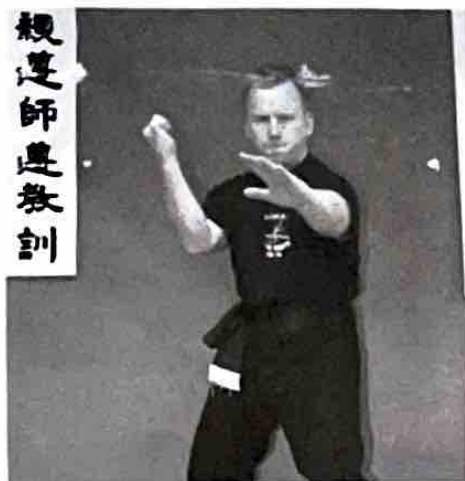


(11) From the last position, seize forward at neck level. Grit your teeth when using. Do not straighten your elbow, otherwise you could be put off balance by the arm being pushed back into you, secondly a slightly bent elbow allows you to have more power at the fingers. The other hand should be on top on the seizing hand at the elbow. (Breath in as you seize)

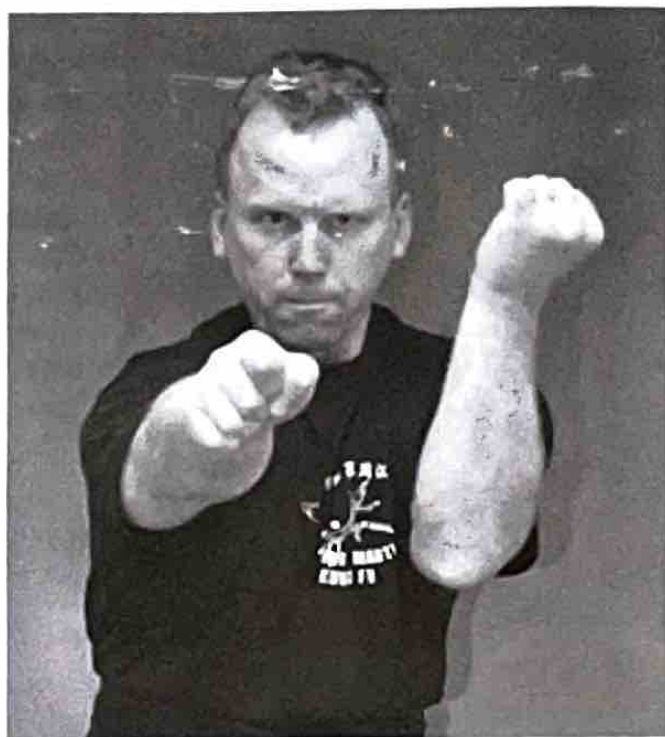


(12) Step backwards going into the left stance, simultaneously the seizing right hand comes back twisting into the "got sau" position, making sure that it rests at the side of you close to your head, the left palm that was at the elbow also wipes across the right arm that was pulling back. Use the edge of the left palm to strike with the palm facing down. These three actions must be all done at the same time, and what can be called a crossing action. Breath out as you do these techniques and sink yourself with the "chum"

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(13)(right) The next two techniques are of the classical Southern Praying Mantis manoeuvres that simultaneously block and attack to save time. The right hand that was in the "got sau" position changes into a Phoenix fit punch that rotates 180° and goes to the throat level. The other hand, then changes into the "got sau" that cuts back, that stops at the side of your head for protection. Sink yourself so to send out more power, relax the right fist until the point of contact. These two simple but effective techniques should be regularly trained, not only within the form but by themselves. Exhale your breath whilst punching out.



(14)(right) With the leading left leg, you take a small half step forward "sem ma bic bo" whilst at the same time the left hand forms a palm that slap downwards. "kum jeung" means cover palm and this is what you are doing in the this sequence of first initiated move. It is a set up technique and requires timing the footwork and hands together. which is essential for the success of this movement to work.

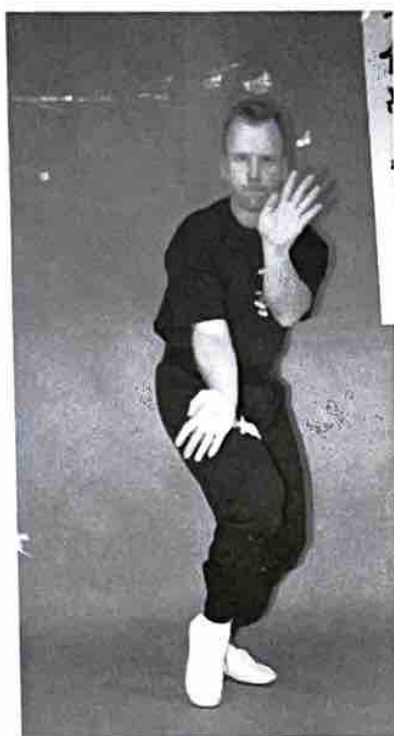
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(15) Move further forward with the right leg stepping through, as you do this the right palm turns over and strikes with the back hand "tuc jeurng" Use the heavy elbow power on impact. Keep the left palm facing down and checking the centre. (exhale as you back hand) Back hand strikes are very powerful and can easily disorientate your opponent.



(16) Step back and bring both palms back to your body. The right palm makes a circular action coming in and down with the left palm coming on top, make sure that your knees have come together as you step back, both elbows must be kept in. (Breath in)

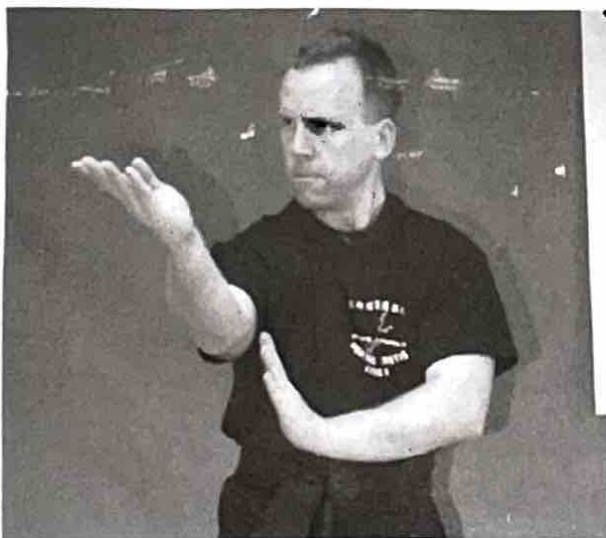


(17) Move forward into the long "gung bo" stance and use the butterfly palms with the right palm underneath the left. (Exhale as you palm)

(Note) The step back and the moving forward with the butterfly palm strike is done with one smooth action.

(18)(right) Step forward again and at the same time use "bil tsee" thrusting fingers also known as "dook sair choot yuet" Poisonous Snake comes out whilst simultaneously keeping the left hand underneath the thrusting finger in a grabbing position. You must train fingers to be strong and powerful, either to seize joints and bones. Against the eyes, finger jabs need not be strong, but if you miss you can damage your fingers. So develop them with exercise such as "tsee lik" finger power training. (Exhale on striking)

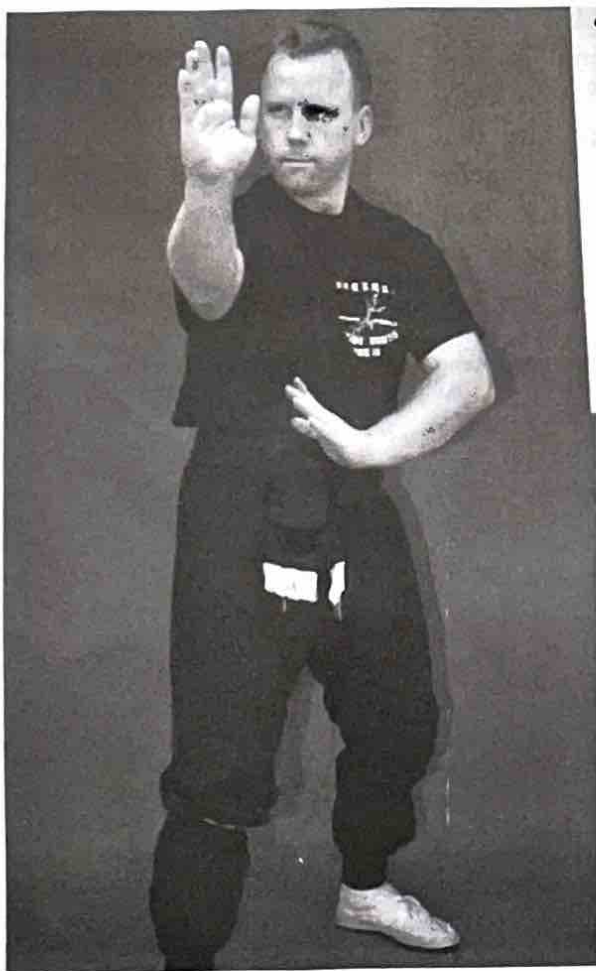




(19)(above) Shift your weight slightly to the rear leg, and cut back with "got sau" but this time with an open palm. Use the power from the waist when using this movement and slightly turn to that side. (Inhale)



(20)(above) Move into the elbow strike with the right elbow, keep your chest and the other hand close to your chest (Exhale as you elbow strike)



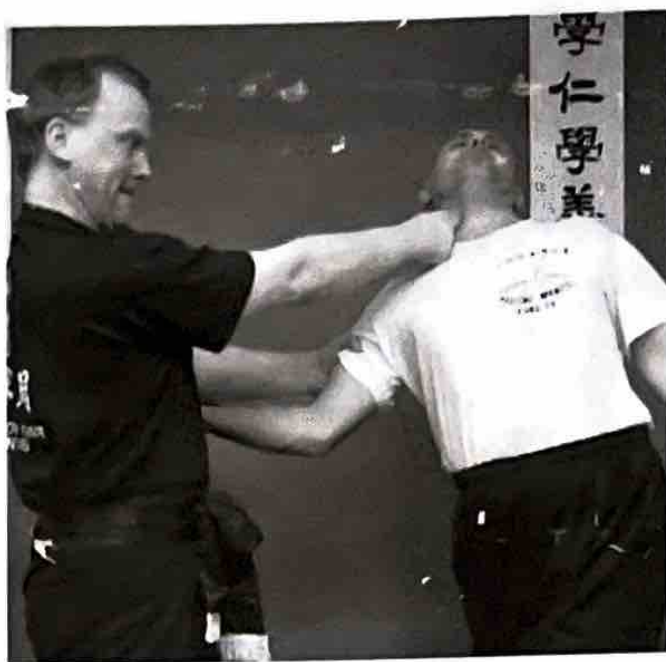
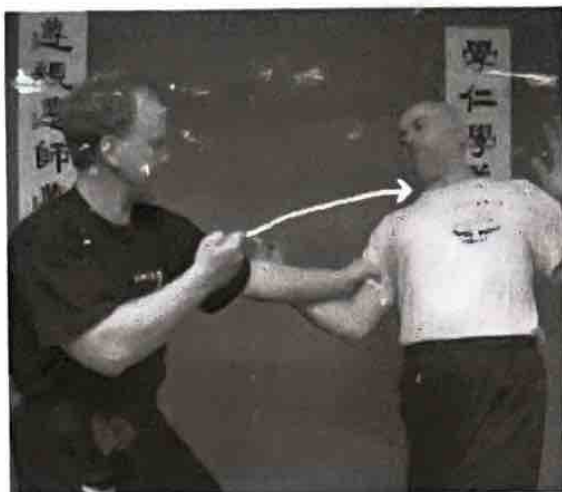
(21)(left) Palm out with your right palm, use the edge of the palm when striking and turn your waist. keep the other hand under your right elbow for protection. (Exhale as you palm)

cise to develop the fatal seizing methods that are needed to penetrate the dim mak vitals.

APPLICATIONS



(1) This “yeng kum” is an excellent technique against an opponent who punches you towards your face with the common used hook punch. As you go to a 45° angle, bring your “yeng kum” eagle seize over your head to stop the hook punch with your forearm, then without hesitation or stopping seize the two dim yuet point on the opponents arm, namely the thumb penetrates the Heart 2 point on the inside of the arm above the elbow joint, whilst the other fingers land on the L.I.14 binao, which is on the other side of the arm, above the elbow joint. Make sure that you drag the points downwards to seal them. Due to the power of the eagle claw seize going over your head and coming down to drag on the main points, you will also hit other points on the forearm, namely the Lung 5 point chize at the crease of the elbow (the main trunk of the radial nerve and artery), will be struck with the edge of the palm. This by itself if done properly can cause the opponent to go faint. It is also essential that you use the dip gwut gung, rib power with this technique, thus closing the ribs cage will protect you if your opponent tries to punch that area. Keep your elbow slightly bent when seizing the dim mak points, because if your elbow was straight and your opponent pushed his power forward into you, you could lose your balance. So a slightly bent elbow can absorb your opponents force. The eagle seize technique must capture the qualities of the eagle itself, being fierce and violent when seizing its prey, likewise seize your opponents vitals with this skill.



(2) Punch out with the "foong arng", phoenix fist to the "yan sik" points at the neck. When using this technique "jin sum choi" twist the punch on impact sealing the already opened up neck meridians. At the same time pull the opponents arm back towards yourself with the eagle seize as mentioned earlier, this will also put him in a difficult position and will expose a special point on the neck which you can simply lock onto. For greater speed don't tense the fist until the point of impact, the force however should go right through your opponent, a solid force should stem from a solid base, namely the stance. You also sink and rotate the hip with the punch using the "yu gung" waist power, and though aimed at the neck it can be used at various other locations on the body. The first technique "yeng kum" and "foong arng" punch should be used together to make an awesome fighting manoeuvre.



(3) Having taken care of your opponents bridge arms, now leaves him exposed for the double palm technique. Move forward with Butterfly palm, striking the (kay mun) directly below the nipple and the heart area. If hit, it will be hard for your opponent to breath, and cause an internal blockage of both qi and blood. The other palm of the "woo dip jeurng" techniques strikes at the heart area. To make the "woo dip jeurng" or butterfly palm to work efficiently you must have the elbows in, otherwise it will not be so powerful, also by training the elbows and wrists through "chy sau" will make this technique a useful strike to the vital areas. When striking these vital areas make sure that you have your own chest in "tung hung" which also serves to make you a less of a target to your opponent. The correct position that the "woo dip jeurng" should be, is that the right hand should have the fingers pointing at a 45° up with the left at a 45° down. This is the proper way of attaining correct hitting.

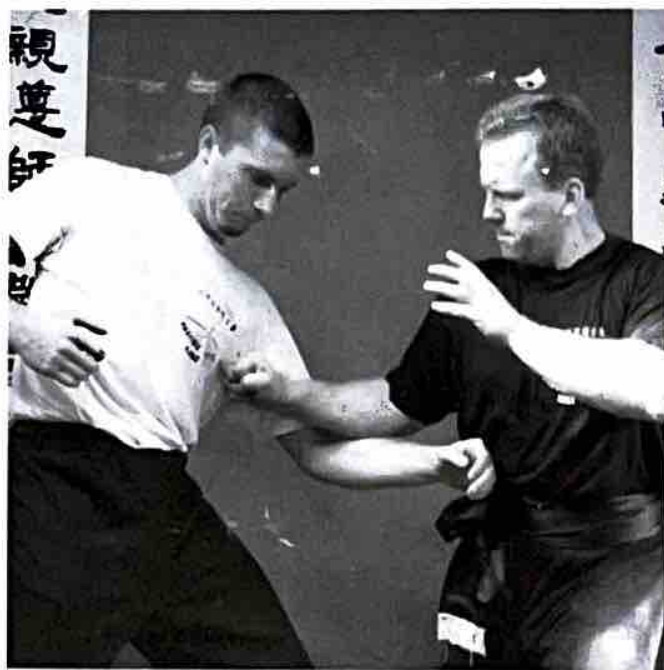


(4) Sometimes it may happen the your opponent tries to push you either at the shoulders or the centre of your chest, wherein this "kum na" skill becomes most useful and can be used on both sides. Bring both hands back into a chin na position with an elbow strike, seize your opponents wrist close to your own chest which is very important because you can use your chest as a leverage for easier wrist break and to stop your opponent from pulling his hand back or trying to use his body in another way to combat or overcome your technique. Seize both lung and heart points on the wrist, whilst your elbow smashes into the bicep points. The elbow strike alone is enough to do damage to your opponents arms causing it to be rendered useless. Seizing wrist points cause your opponents energy to wither and controls the three areas of the body. The other hand forces back your opponents fingers literally breaking them, no pressure points needed for that move.





(5) Using your phoenix fist in the form of a back hand strike known as “gwa choi”, whilst holding his wrist to strike behind the ear lobe. This causes deafness and a knockout. Make sure you angle the phoenix fist at a 45° angle. If you did not hit the above point you can still use the wrist area of the “gwa choi” to strike bladder points on the back of the neck which can easily cause unconsciousness, also though the phoenix fist is held firm, the wrist must act like a whip so the knuckle can hit other points in that area. “Gwa choi” means to arch or curl, and though it seems like a back fist it does not snap back. In actual fact there is a slight curl to the movement when hitting by dragging back on its self to act on appropriate points at the area. Turn your waist when striking and do not let go of his wrist with the other hand until you have made the strike successful. As one can easily see, that the relationship between the elbow and seizing, following through with the gwa choi. **‘These two techniques work very well, and so like many techniques throughout this book can be known as mother and son skills. The mother naturally looks after the son, guiding him and watching his moves. So similarly the techniques are the same, whilst one hand or limb controls one of the opponents limbs, (this the mother) his other hand or foot is attacking (this is the son)’.** Later one may have adequate knowledge of the pressure points and where this mother and son method is so applied.



(6) Larp sau or snatching hand is used best at the elbow during the influx of fighting, because you can bring your opponent to the side or forward, let your fingers touch the Heart 3 point (siu hai). You should train this technique quite regularly because you can control his energy and balance, also this technique can be applied in many areas such as the shoulders or outside of the arm. The power should be felt like a whip giving a burning sensation to the opponents arm. Keep the other hand close by in case he tries to outsmart you so you can go into something else.

(7) Follow up with the pao choy or leopard fist using the knuckle of the longest finger, to hit at the sides of the body at the 7th intercostal space or you can strike just above that point. This point causes the breath to be blocked through a vital air channel at that point and so is a breath blocking point. The real secret behind the strike is that your own elbow and forearm hits your opponents bicep point simultaneously striking the point at the side of the chest. Even if one is not successful in hitting the bicep, one can still use his elbow to control the opponents arm by not allowing him not to use it for one or two seconds.



(8)(left) Circle his arm, with "hoon sau" using the wrist to take his strength to one side. This circling technique is a skill that is to overcome your opponents technique. Keep your chest in when using this method. Be cautious that he does not try to overcome your "hoon sau".



(9)(left) Palm the opponent using poc jeurng at point (su fu) just below the collar bone. Use the side of the heel of the palm hitting the point across. You will also touch other points on the strike which though difficult can cause a knock-out. When palming release the foundation power behind the strike, something like a wave crashing.

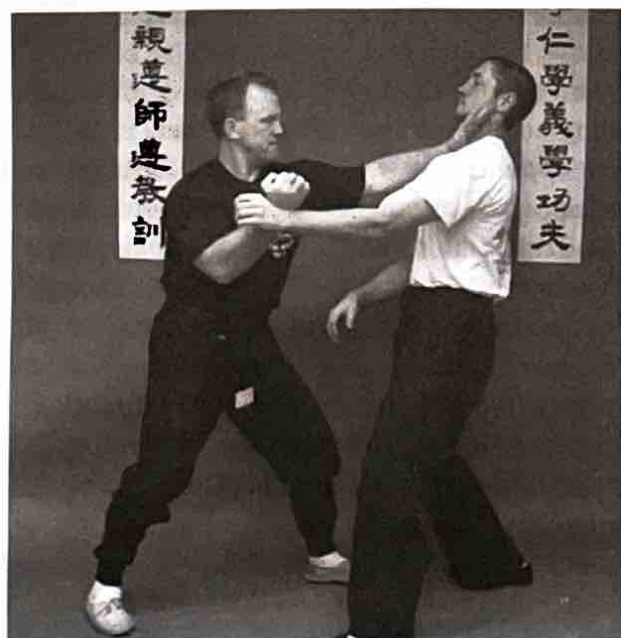
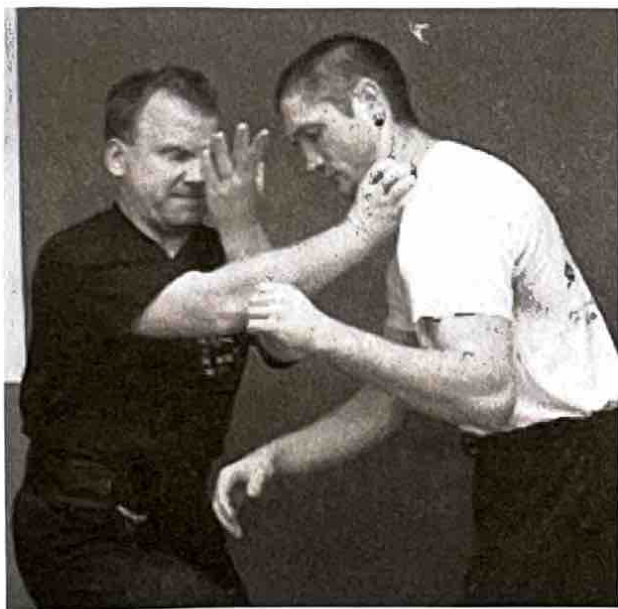
(10)(right) Go back on his arm hitting H3 with angular fist. When striking with this kok choi you must drag the fist backwards. Use your waist and sinking power when striking. If you do not hit the H3 point, you can still hit other points at the wrist such as Lung 7 or 9, either with the tip of the phoenix fist or with the back hand of the foong arm. In the Chow Gar Praying Mantis dim mak fighting skills this technique where you go back onto a point is known as the sealing the meridian or "ching lo" technique.



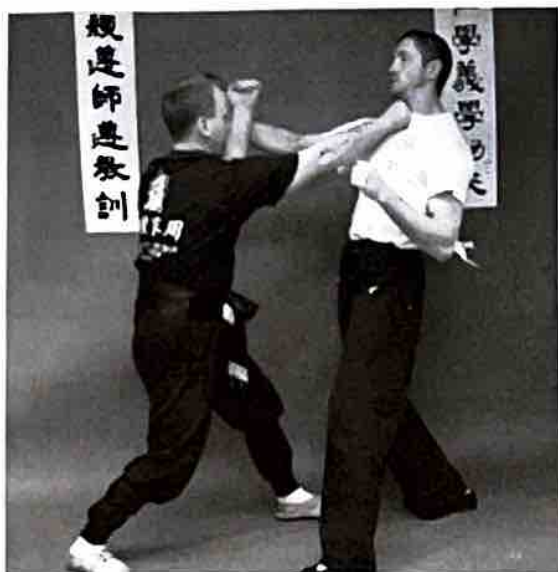
Moving in and stepping back



(11) Sifu Paul Whitrod begins to move in on his opponent by covering the opponents right bridge with his left arm, thus enabling him to step forward so as to seize the opponents throat. As you do strike out at the neck points with the finger tips. You will easily seal the breath and vein with this skill, to either break or crush the windpipe with the trained fingers. Attacking the neck is useful for both controlling and putting your foe down, because of the major vein and air pathways makes it an obvious target. Attacking the neck is useful, because it cannot shift side to side like the head, unless you use the waist, so it can stay a still target. Keep your chest in when you seize forward. Begin to step back using the left palm to cut across your opponents neck hitting the dim mak vital point. This seize and strike is a very vicious move and should ONLY be done during a life threatening situation as with all techniques and applications shown. To get the best out of this movement you must twist the claw outwards as the palm lands on impact twisting the throat itself.



(12) Once the step back is completed, then simultaneously use got sau to cut back on heart points at the wrist whilst the phoenix fist strikes the throat well. When you punch out, use "chum" sinking, to maximise your striking power. and your other hand should protect your face regardless whether you land on points by cutting back. Southern Chow Gar Praying Mantis wastes no time to block then attack, so train this move on its own to develop the block and attack at the same time to finish the fight.



(13) In fighting you must be clever and have good strategy, it could so happen that your opponent may be moving about with good footwork, trying to outsmart you. Therefore the "sern ma bic bo" is a half step that is used to pin down your opponent by stepping on his foot. It is an excellent manoeuvre that can baffle him. If you so happen to use this then you must follow up with hands skills to give him no chance to retaliate. You must strike the vital dim mak points and so this "sern ma bic bo" half step forward strikes by stepping on the Li3 point (taichong). Found between and above the large toe and second toe, this causes an internal heat to rise, at the same time slam down with the "kum jeung" cover palm on LI.11 (cuk tsee), like giving a burning sensation to the area that would leave a red spotty mark, hence the "hoot sar jeung" red sand palm. When hitting the Li3 tai chong point, use the heel to strike. Your foot must be at a 45° outwards to hit that point more effectively. Likewise the palm strike to LI.11 should slap scrapping back on itself. You should practice the "kum jeung" quite often because it can be used in a variety of ways of striking, covering.



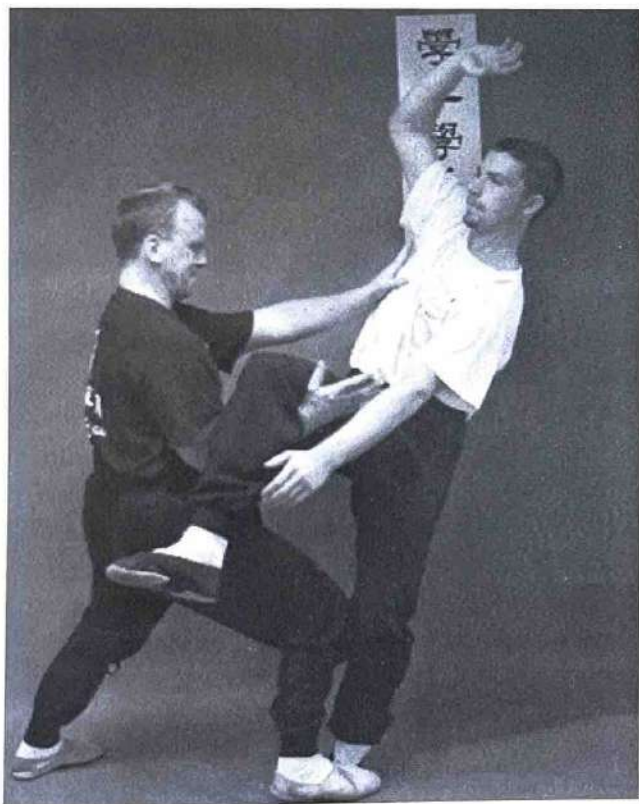
(14)(left) Follow through with *tuc jeurng* on just below the eye where there is the facial, infra orbital nerves and arteries, which can cause a knockout, blurred vision as well as a shutdown. The back hand must be relaxed and cannot be stiff when hitting. Stepping on the foot by itself or on the *Liv3* point will pin him to a fixed position which makes it easier for the back hand strike, even striking lightly can cause disorientation which allows you to follow up. Make sure that the elbow faces the floor, and is covering the central line of your opponent.

(15)(right) When your opponent expands you contract, when he contracts you expand. It is a way of expressing the yin and yang in fighting. Likewise if your opponent tries to attack with a kick or punch that can represent fire, you then will overcome with water, simply by nullifying the attack. Many have tried to contain fighting by using the element theory, like a fire technique is overcome by a water technique, water then is overcome by earth technique and must follow that cycle according to a set technique. Real combat is never that fixed and this error is partly a result of scholarly writings. Instead the aggression of a opponent should be seen as fire, that you must nullify and can be termed as water. So to use this movement bring both your arms in the "*seong nip jeurng*" double catching palms., One palm to come underneath the opponents leg or hand, this will lessen the power of the opponents attack by simply absorbing his force. Make sure your feet are brought together for protection and your other hand is covering your face. This technique should act like a spring, ready to pounce forward like a leopard.





(16) From the last movement move in to strike the groin with the hand underneath whilst your other palm hits Sp21 and Ht 1 point under the armpit or to strike the face. The palm strikes two points at the same time, the heel of the palm hits Sp 21 and the fingers perpetrate Heart 1, a classical combination. Your forearm of the other arm should keep hold of your opponents leg until the strike is made to the groin, slightly lifting him up will cause him to lose his balance. The “seong nip jeurng” has many applications not only against the legs themselves but applied against the hands. When moving forward you must try to use your leading leg to step on the foot that your opponent is standing on, or by interlocking his leg with your knee that you can push forward into him causing him to fall. This move has so many applications that it must be trained over and over again, so while the hands are attacking the pressure points of the body the legs are also doing something else.





(17) Bil tsee is used at the throat or eyes and is like a jab, it is used in multiple ways like a set up. Move forward sharply like a dart, keep the other hand close by that is also used to hold or to guard. Attacking the eyes is useful in self defence easily causing the opponents eyes to water even if the touch was light. Secondly the fingers give extra reach in combat. To develop the sharpness of the finger thrust, hang a piece of paper on some string and try to pierce it.

(18) If your opponent moved his head to one side that caused you to miss with the "bil tsee" then cut back with your "got jeurng" cut back palm, hitting the GB20 (fengchi) point with the side of your hand where the thumb is, this can cause a knockout or make your opponent feel sick if the strike is light. Slightly transfer your weight to the rear leg, turn your waist when using the technique so you will have much more power.

(19) Use your elbow to follow up hitting the opponents neck area, due to it being opened up from the last cutting back technique. Turn your waist on impact to add immense power. These two hand techniques are used together and can be applied in various ways to the body.

(20) Use the palm to hit the St 6 (jiache). Hit the point by striking and sending the force towards the nose with inward energy. The wrist and waist plays a crucial part in striking by twisting on impact. Keep the other hand up in case of retaliation or it can be used to make the dim mak point striking more effective by hitting L 11 "cuk tsee" by sliding back on the opponents arm. These last four hand skills are done very fast, knocking your opponents head back and forth like a bouncing ball.

Yui kui form. (shaking off bridge hand)

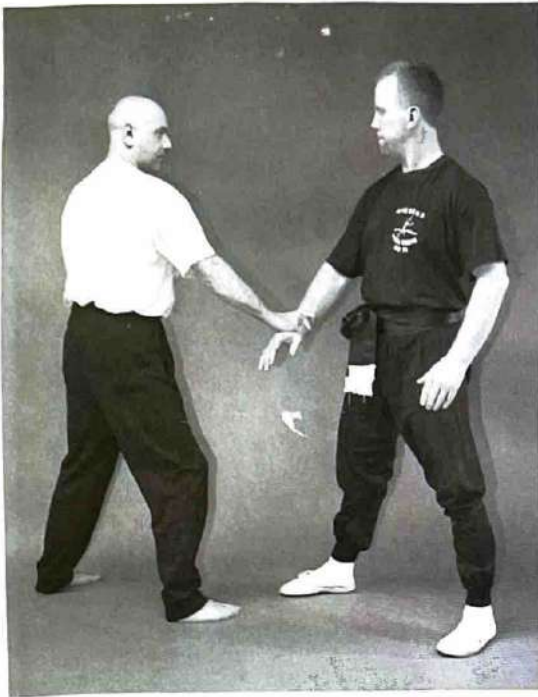
Yui Kui translated means to shake off, It is one of the basic chin na skills, it requires the use of the wrist that is turned over and pushed forward. The yui kui works more effectively in the long "gung bo" stance, this is why the stance is performed long in this form for that simple reason. There are two ways to use this technique, the first being to turn over the arm and push forward, forcing your opponent to release his grip and would expose certain vital areas, the second being that you use the other hand to hold onto your opponents grabbing hand, you then perform the yui kui aiming at the two vital points on the wrist which causes your opponent to fall down to his knees. If the opponent tries to punch you whilst you are applying pressure with the chin na skill to his wrist, He will suffer more pain due to the angle he is at and could suffer from a broken wrist. The wrist is a useful area which can be controlled through administrating pain to that location through certain techniques such as pressing in, twisting, bending, locking. There are many bones ligaments, tendons at this area not to mention vital dim mak points such as the heart and lung. But the real essence of the yui kui technique is the way you use your own force at the wrist, by understanding how this simple method works can make your technique work more effectively. Many try to do this movement and fail to put pain into the opponents wrist, which could be fatal because he could quickly counter attack by following up with something else. Therefore to gain power with this yui kui technique and make it work more effectively one should spend many hours practising the grabbing hand (kumla Chy Sau), chy sau (grinding hand), this will put the power at the wrist and elbow and times this with the dip gwut gung action you can easily make this such a versatile technique, by using it as a chin na skill or a simple turning over of the yui kui going forward into your opponent by revealing the vital striking areas. When turning round into the Yiu Kui position, you must move very fast, it is not like the first form "Bow Fun Juen" turning slowly. Some practitioners are turning slowly around in all forms as if practicing Tai Chi. Grandmaster Yip Shui said this is totally wrong.



1/ Go off to a 45° angle performing a long “gung bo” stance. Simultaneously the yui kui technique must be pushed forward as the foot lands. The method of how yui kui is performed is that the technique comes across the shoulder then goes forward. The other hand slightly comes into contact with the yui kui arm by making a slight slapping action against the proceeding forearm (this is explained where the application is discussed). Make sure you do not straighten your elbow when you push the technique out. Also your elbow must face the floor and above the leading knee. The trunk of body should be slightly astride to the “yui kui” side. The fist that you must hold is the gern arn choi (ginger fist) and should be at the shoulder level. When this technique as been completed, the ribs on the yui kui side should also be closed by using the dip gwut gung. The other hand neatly stops under the elbow of the yui kui hand as a form of protection. An analyse of the whole movement, is that it is a middle gate technique forcing the power through towards the floor and middle area. This is of course where the yui kui works best as a chin na skill, to trap and shake off.

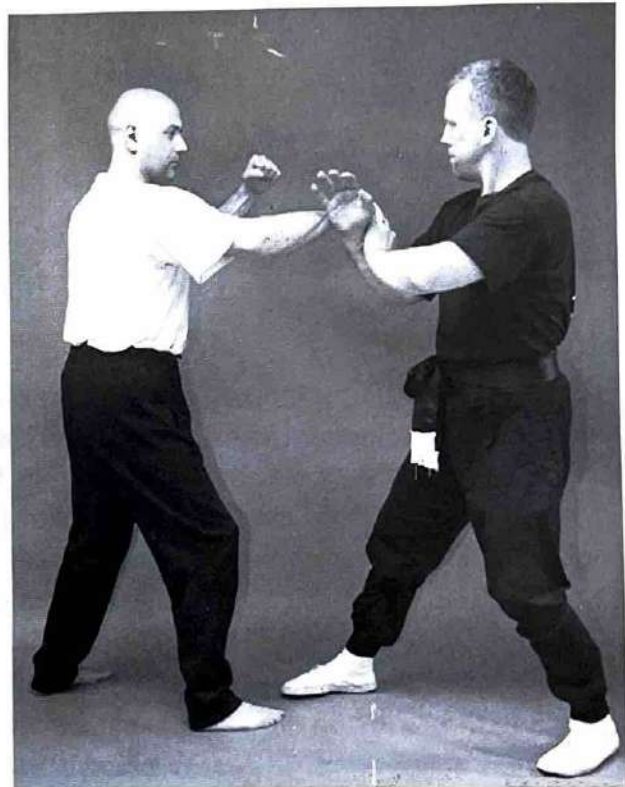
2/ From the last position, bring in the next technique doa kui (spring level hand), This comes back on itself towards your middle area in front of your solar plexus. As this is done you must sink yourself down, bring in your chest and firmly press your chin in towards your neck, apply the hidden power at the elbow and wrist and twist the fist so that the palm faces the sky. Keep the elbow away from your stomach. The other hand which is pulled up from its last position, under the yui kui, then is placed alongside the doa kui in the open hand position. All this must be done whilst you are still on the stance that brought forward the yui kui.

Applications



(1)(left). Sometimes it may happen that your opponent would try to grab you before he wants to punch you in order to keep you still so he can release as much punching power with his other hand. If he grabs your wrist or forearm area, then this yui kui (shaking off bridge) is one of the techniques that

can counteract the opponents grabbing hand and block off his attack. There are two ways that one can deal with a grab with this yui kui. The simple version is to easily turn over the grabbed hand and push the yui kui forward which causes a release of the opponents grip, the other is to simply lock onto his grabbing hand with your other hand, turn over the yui kui hand, aiming at the pressure points, namely Heart 5 and 6. Push your



power into your opponent as well as going into the long stance simultaneously. This will bring your opponent down to his knees by causing severe pain at his wrist that has been locked onto and trapped. The long stance must be used to push your force onto his wrist to break either his grip or his wrist joint. Aiming should be done towards the centre of his body. Be careful that the opponent may try to pull away, before you have locked on. So be sharp and use a sudden jerk or shock power with this yui kui movement. If you have your angles right when using this method, your opponent will not be able to use any of his other limbs. This is not just because of the sheer pain he would be feeling, but also if he tries to punch with the other hand he will in no doubt turn himself onto his trapped wrist causing more pain and a possible break at that area.

(3) Doa kui is used in many ways like bringing in your opponents arm to the centre for control. In this case, however, do kui is used to heighten the pain. Once you have already successfully applied the yui kui technique that is given tremendous pain at the opponents wrist, you then simply change the direction by coming back with the doa kui technique. This is ideal to control an

aggressive attacker. The main function is to use the other hand that is above the "yui kui" to stick to the opponents hand. From here you can put your opponent into various positions so you can carry on with other strikes. What make this highly successful is the change in direction, which the opponent may resist one way, but cannot resist the other direction due to pain control

(right) From this last position one can follow up with the famous hammer hand to top of the head causing an instant knockout simply because you have brought your opponent down to his knees. This technique is covered later in the San Sau applications.



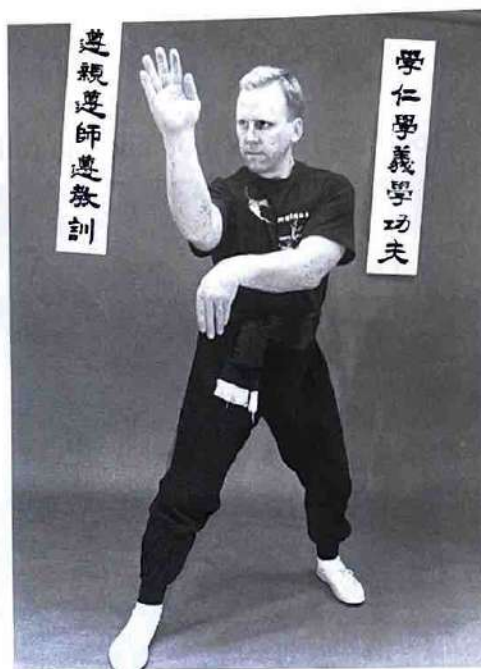
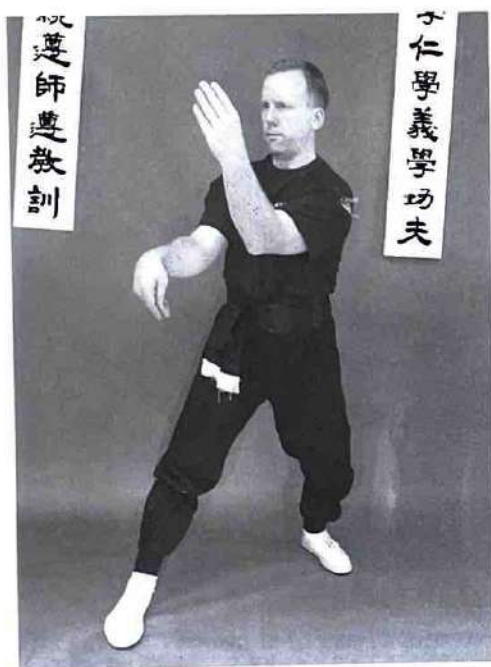
Daai siu lin wun sau

(Big and small circular continuous hands)

As we move further into the Southern Praying Mantis system the forms become more complex without losing its simplicity of movement. All systems forms are practical with no fancy useless moves to be seen. Each form deals with a particular circumstance during a self-defence encounter. Daai siu lin wun sau is a form with circular actions both big and small that are continuously moving. It is one of the softer forms where the energy must be explosive and relaxed, the techniques are used are too overcome the opponents bridge and energy. Within this unique form there are trapping skills, chin na locks and sudden powerful shock releasing energy (gen) movements. Throughout the whole form only the palms, elbows and claws are used as striking weapons. The reason why the palms are used instead of the fists, is to hit vital dim mak points in places that are awkward to strike with the fist, such as certain points on the head and chest. The elbows are used in both striking as well as chin na trapping skills. When practising this form, it is important that elbows are held tightly in, with the use of the wrists playing an essential action especially in the first section of this form that has been revealed herein.

The techniques contained within the Daai sui lin wun sau are excellent for close-in fighting and are used to stick close with your opponents bridge arms so you can feel which way his power is going. Once you have honed the circular actions to perfection, you can then easily absorb your opponent's strength and punching power to land a precise blow of your own. The movements

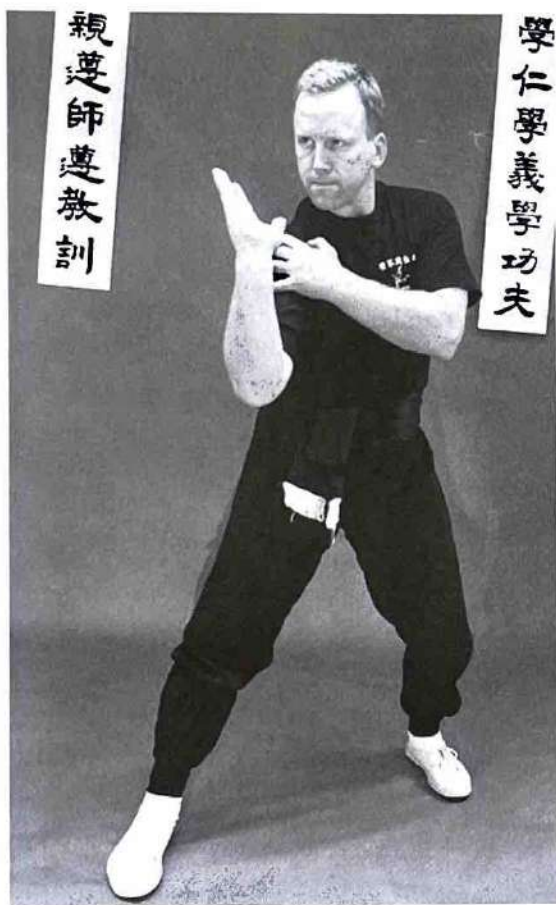
with this form are indeed very fluid and the key element to them is relaxation, this will be crucial for lightening fast and powerful strikes. During the practice of this form, always make note of the sern dan (single and double side) principal. With this method you can easily apply the techniques more effectively, especially in the case of the elbow trap, which requires the sinking method. The first part of the form (which is shown) deals with small circular actions, traps, chin na and elbows strikes. With the second dealing with larger circular moves and diversions.



1/ The first movement of daai sui lin wun sau is the small complex lin wun sau circular hand movements. These are used with the actions of the wrists which is important to perfect and is used to overcome, divert, or to enter in. When one wrist is turning downwards, the other wrist is turning upwards, both wrists make a 360° circle and both wrists go inwards in the first section of the form. Elbows are kept tightly in, do not let them stick out, if they do, then this movement will not work very well. Whilst performing such wrist action, keep your elbows away from your stomach. You can train this particular movement many times by performing hundreds of small circular actions with the wrists so you will in time become smooth with the movement. (In the form it is only to performed a few times). The same goes for the application, as you cannot assume that you are going to perform this lin wun sau action several times on your opponent. Your opponent could simply move his arms away or quickly change his tactics, so once or twice is enough to set him up for the initial attack. When making the wrist movements, it is crucial that you step forward with the shu bo (mouse steps). These short rapid steps that pursue your opponent relentlessly; this will put your opponent under great pressure and will reel backwards from your forward movement.

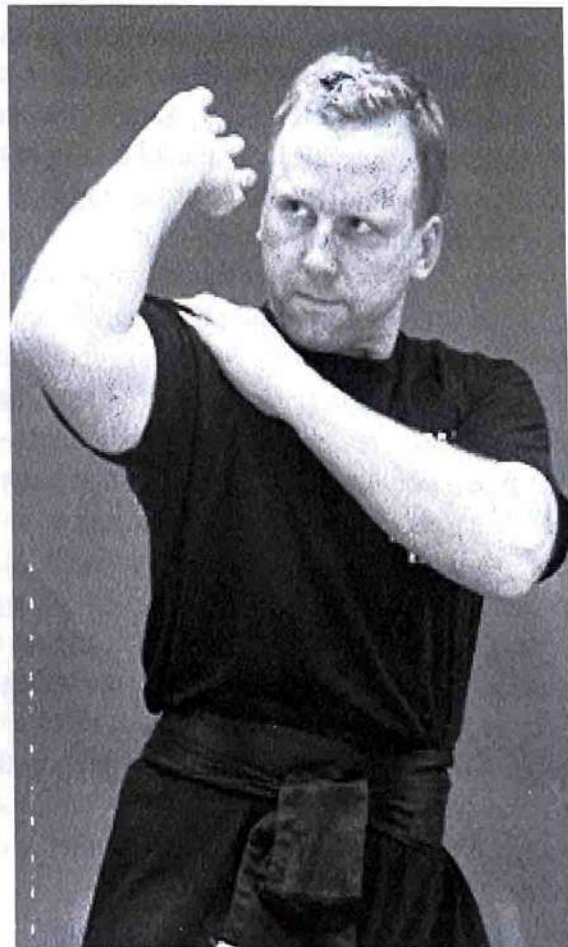
Use small wrist movements with the mouse steps all done simultaneously. Beware of a sudden change that your opponent may make, stick close and feel his energy. You can also train with a partner with this lin wun sau skill that will develop the sensitivity and flowing skill.

2/ In the next illustration, the palm attacks straight forward after the lin wun sau circular movement. You should palm with the right hand when in the right stance, and vice versa. Make a special note regarding the other hand; it should be neatly under the elbow of the palming hand, with the fingers pointing downwards like a praying mantis insect. Both elbows should be facing the floor and there should not be much space in front of your chest, because your elbows will be covering your vital areas. This is also important for the application, because you should still be in contact with your opponents bridge arm. Once again keep your elbows in and slightly turn your body to the palming side. This should be done on both side and once you have the knack you can perform this in alternative stances.



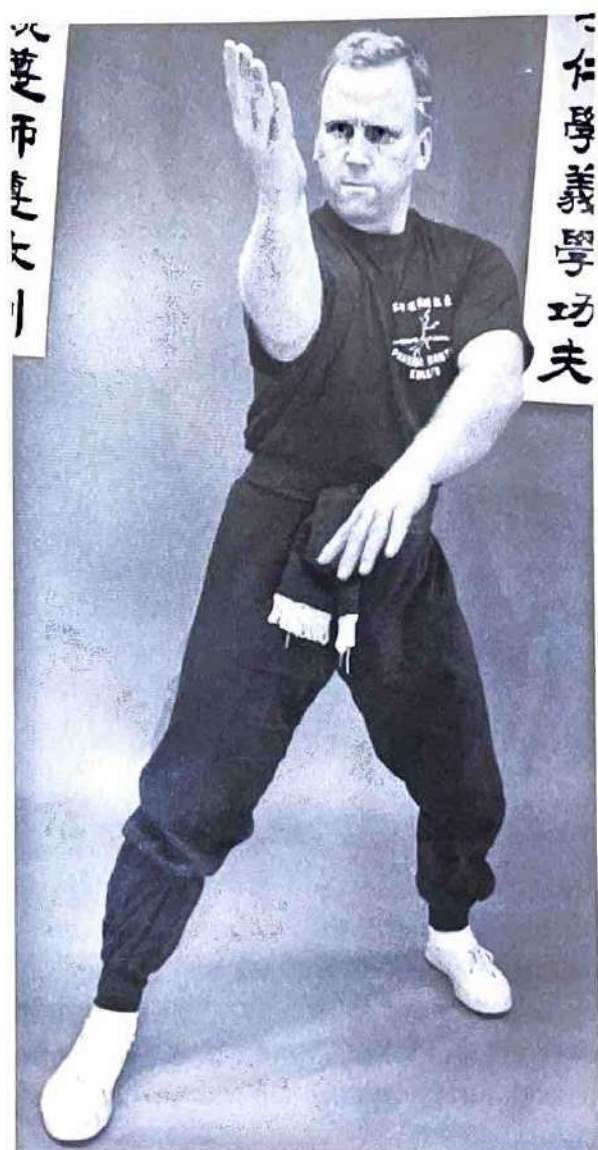
3/(left) Bring your elbow downwards, as you do simultaneously bring your other hand up to your shoulder slapping it at the same time. You must sink your energy by using the chum (sink), close the ribs using the dip gwut on the elbow side so that you are protecting yourself. It is important that the elbow must be over the leading knee when this is performed. if you put the elbow too far left or right, you can easily loose your balance, and so by putting it over the knee you have more stability.

4/(right) Follow through with an elbow strike going up and forward. Make sure that this elbow strike does not go too far upwards way past the head, you then could be open for attack at the ribs or heart points. When performing this powerful elbow move, treat it as if you were brushing your fingers through the side of your hair. Also keep your hand in open position this then will protect the side of your head and temple region. The other hand must remain on your shoulder for the duration of this upward elbow strike, for checking and keeping in contact with your opponent's bridge.

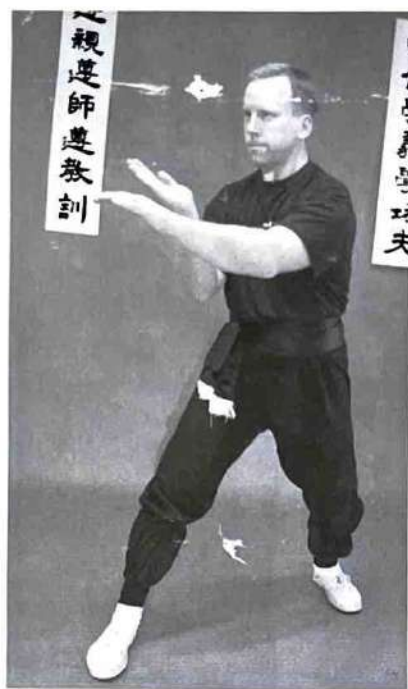




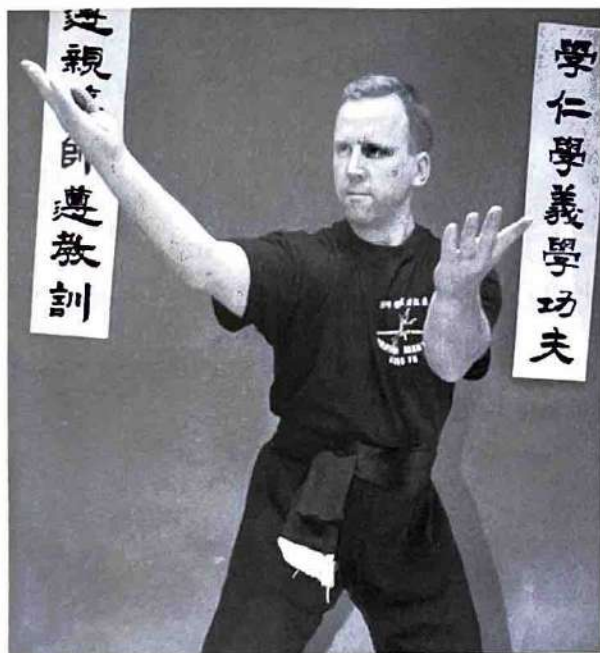
5/(left) The next strike is a palm to the head, relax when performing this move. This is reminiscent of the bow chong cover hand. The technique is the same as slamming ones palm onto a beanbag. Keep the other hand still at the shoulder. Therefore the downward elbow, followed through with the upward elbow and the final palm strike is one self-defence action.



6/ (right) The next part of these groups of techniques follows through with the two double palm strike, using the edge of the palms as the weapon. With this movement, there must be little or no gap in the centre as if you were protecting your heart. If there is such a gap then your opponent can push through. The position of this move is one palm is at head level with the palm facing 45 degree up, the other at waist level with palm facing almost down. This technique is done three times, twice on the leading side and once on the other side. Again the wrists play an important part for adding power. Use the ying yang method, of bringing wrists back and pushing them forward at the point striking. At the time when one of the palms is facing up, you should be in a half side position pertaining to that side, as soon as you strike up with the other palm, turn in the single side position that relates to that other side. Crucial to this palm striking is the use of the waist, yue gung. You must therefore not neglect this huge band on muscle that will add power to your technique.



7/(above) The next group of illustrations are useful for gaining entry on your opponent, trapping him, and taking his energy are just a few to mention. The leading hand cuts back with got jeung meaning cutting back palm. It must be done in a circular motion with 180 degrees going across your face directly in front of you. If you do not do the circular actions then the technique will lose its meaning. Cut back the palm, but do not bring too far back for the benefit of protection. The palm must be slightly turned outwards for a hooking like action. As one almost completes its 180 degrees, then use the other palm to come over acting like a windscreen wiper to slap downwards using the kum jeung. The instant you do this, then the leading 180-degree palm strikes forward. As it extends itself forwards, twist the palm clockwise if done with right, and anti-clockwise if with left. Extend your shoulder and keep the other hand under the leading elbow. An important point to note is that you should not straighten your elbow, keep the joint slightly bent, your chin should be kept in, and looking over the palm with your eyes.



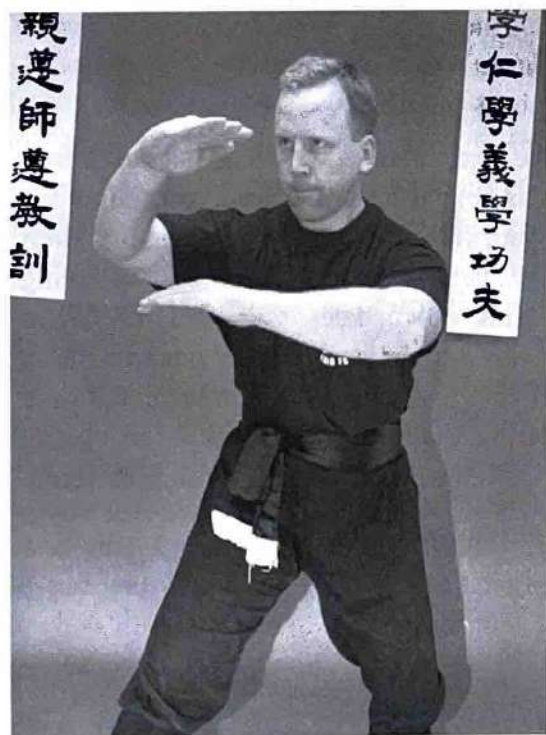
8/ (left) The next move is known as tan jau or better known as beggar hand, because you simply lift both arms up, like as if you were begging. Both palms face upwards; keep your elbows in facing the floor. Sink down, keep your chest in. When practising this beggar hand move, push out both palms as if your hands had water on them and were trying to fling the water off. This is an energy releasing technique that is used in many different ways.



9/ From the beggar hand move, turn both wrists downwards and make a full 360-degree circle with them, keep elbows fairly still and neatly in, extend your shoulder and keep your chest in known as tung hung. In the case of this tan jau movement one palm maybe slightly in front with the body also being astride to that leading side. It is important that you are very relaxed at this point, as it flows into the next move.

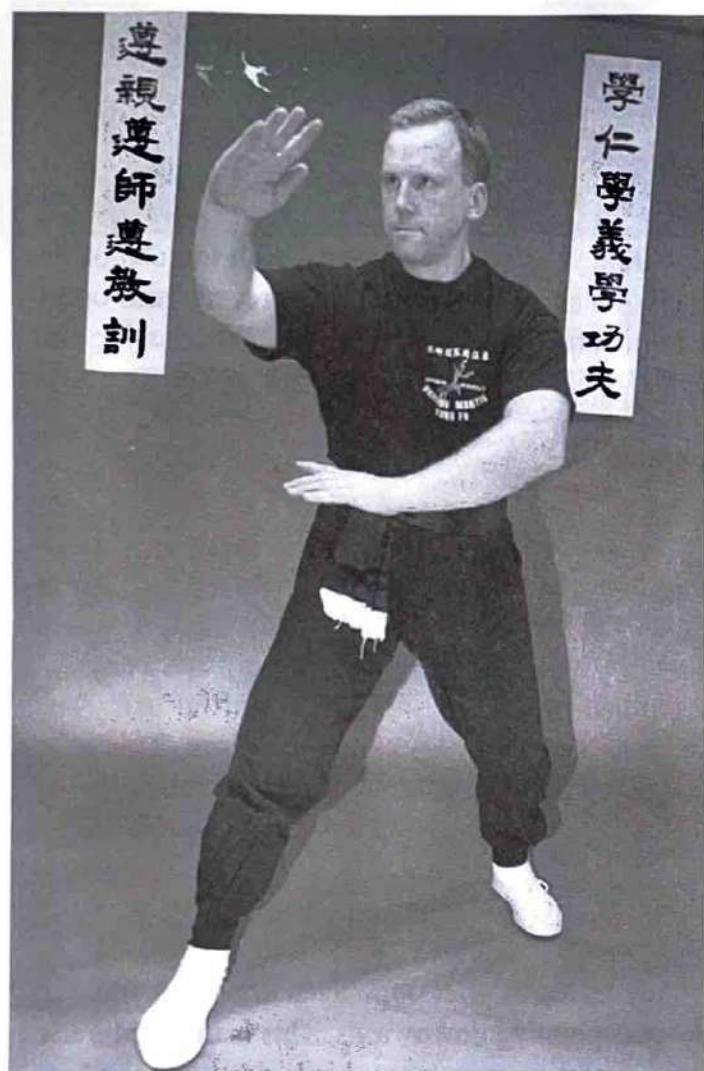


10/ With sharp sudden energy, use larp sau (snatching hand) with both hands. This technique is followed on from the last technique; it is the fingers that are used, pull down and out, finishing at the side of your waist. As you perform this move sink yourself downwards and keep your chest in, so to enable you to perform this move with power and to open up your opponent.



11/(left) Perform two double palm strikes, with the leading right hand on top. Both palms should be facing downwards and are on top of each other with a gap of at least nine inches. Keep your chest in and when striking use the power from the wrists. The body must drop slightly, almost like hiding behind your arms, and so being less of a target. This is the case with many Chow Gar Praying Mantis techniques and that you are constantly varying his position for offence or defence.

12/ (right) The last technique of the first section of this form, requires one of the hands to go up, whilst the other go down, you must twist the wrists, turn the waist, sink your energy at the end of each movement. The left hand should go no higher than the head with the back of the hand facing up. The right hand with the palm facing down should be level with the ribs. The action of these last two movements is called lop sau or rolling hands, and that is what they do, you roll your hands backwards and strike, then forward. Again do not make a mistake of straightening your elbows.



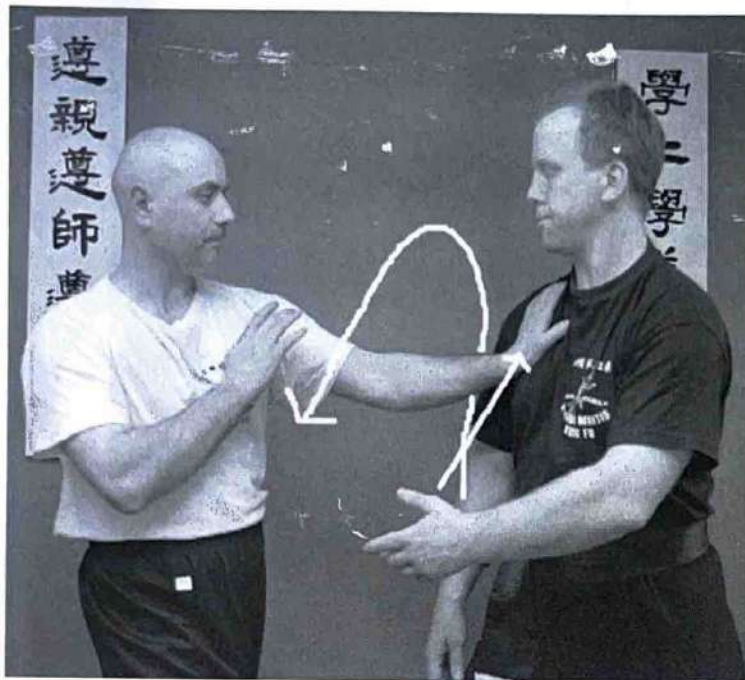


Applications

(1) It may so happen that whilst in combat you have clashed with your opponents bridge and you did not want him to gain a hold on your arms or to penetrate your defence. The first group of techniques sui lin sau (small circular hands) are softer skills. The circling technique is designed to confuse your opponents and divert his attacks. Circle your opponent's arms with the use of the wrists known as hoon sau. Make sure that your elbows are neatly tucked in to prevent your opponent striking your mid-section. Remain close to his arms and feel his energy. When using this technique make sure that your chest is in and that your elbows are away from your stomach. There is also an important function behind a simply but effective skill, circling his wrist is fine, but if you want to divert him to the side by taking his energy, then try to catch his elbows, this will also nullify his technique.

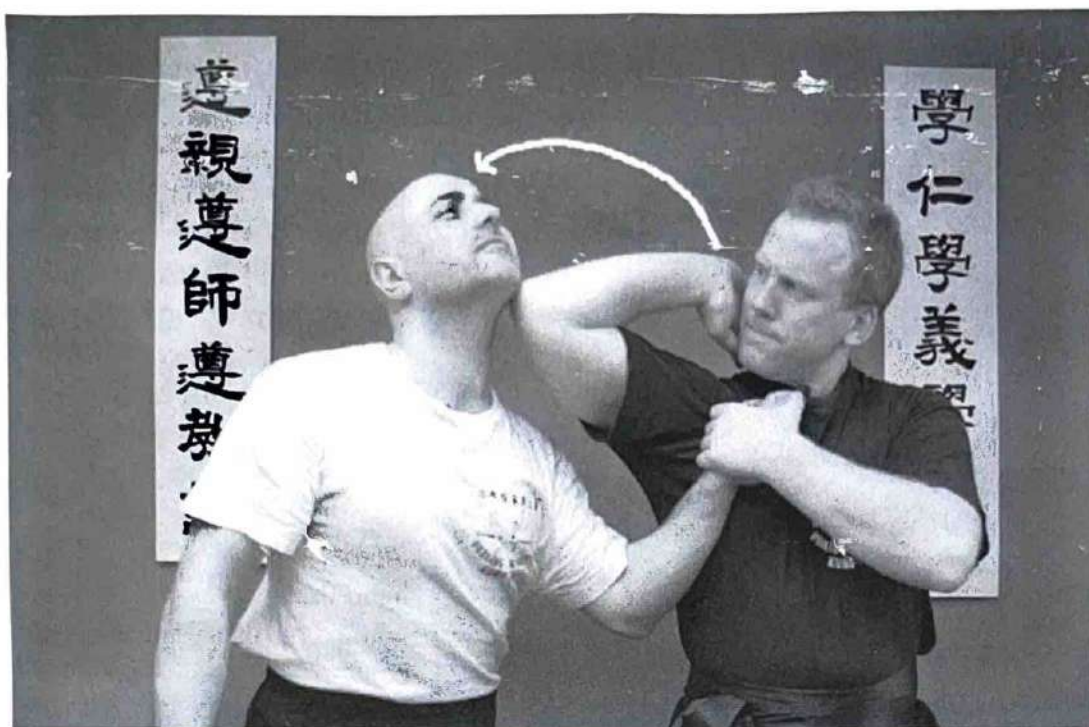


At the appropriate time with a palm strike attack the side of the head above the temple points where there is the temporal artery and vein, and are important points in the martial arts. This palm strike will result in a knockout. This point is best hit with a palm because of the angle that it is at. When you are striking, the palm should hit downwards. Also do not leave your opponents other arm unguarded. This means that your other hand should still be connected with the inside of your opponents arm with your fingers pointing downwards. This is in case he tries to strike or pulls away his hand to defend himself. With the hoon sau circular skill you can use your back hand to strike, (as you circle inwards) the wrist points P6 (Noiguan) or elbow points namely H.3 (Sui hai). This depends how much trained power you have to use from a very close distance.

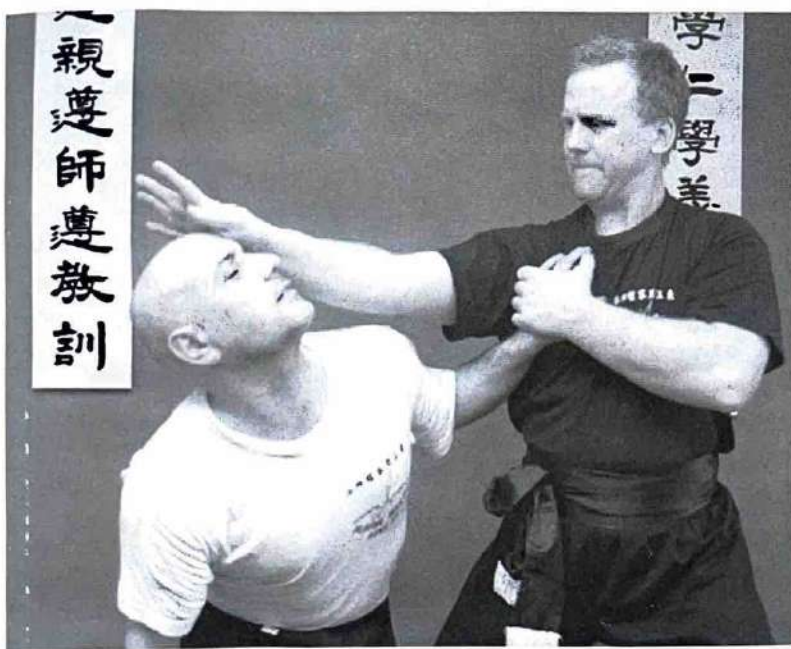


When your opponent tries to hold on to your shoulder or tries to push you at that area, you can use the elbow as a trapping and striking skill. You have to be both fast and powerful that would create openings on your opponent. When trapping your opponents pushing hand you have to seize quickly, because he will most likely try to pull his hand away, so the key to this technique is speed. The technique to use is a chin na trapping skill. First use your other hand to seize on to the opponents hand that was laid at your shoulder, while you use your right elbow to come over your opponent seized arm to hit the LI 11 (cuk tsee) point on the forearm. This would bring your opponent forward and down exposing the next pressure point. However hitting the crease of the elbow is still sufficient to bring him down. The function regarding this move is that it can be done on both sides as well as from the back. Make sure that you press firmly with the other hand to cause severe pain at the wrist. To cause pain at the wrist and elbow, seize the tigers mouth point (fu hou) LI.4 with the thumb pressing inwards and the palm pressing the opponents hand firmly at your shoulder. Turn your body slightly side on when using this move, this will also give more power to the technique thus leaving less space for your opponent to hit.

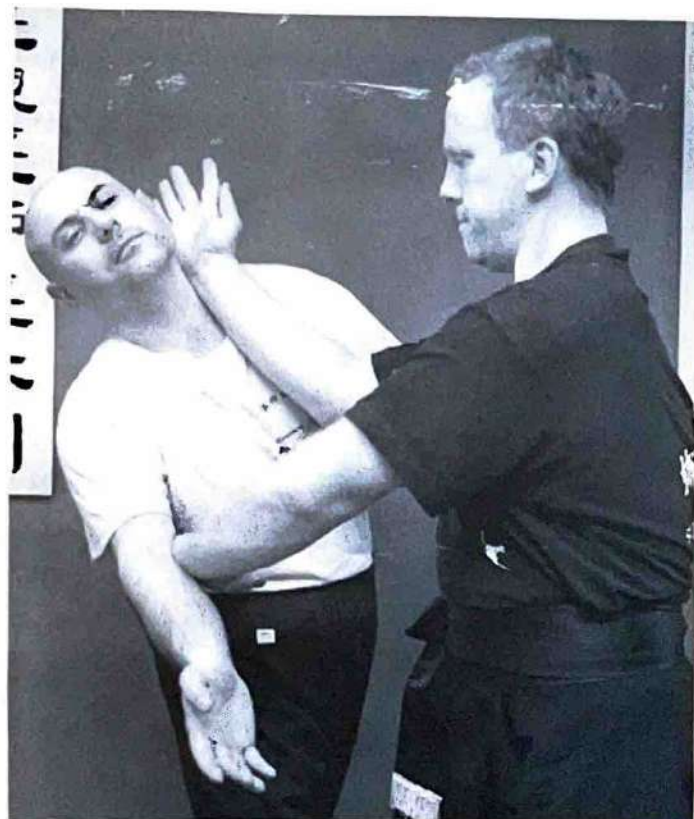




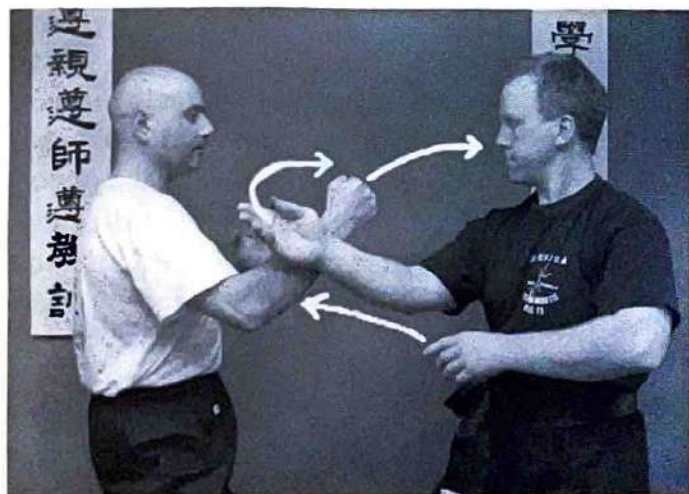
(4) As your opponent is brought downwards because of being struck on LI 11, simply lift up the same elbow to attack the pressure point at the side of the jaw causing him to pass out. It will be rather easy and natural to hit this point simply because your opponent has come sharply down from the last strike which has exposed the side of his neck and jaw area. When you elbow strikes your opponent, do not let the elbow go too high, let your own palm protect your head, and make sure that you still have his other hand. This is both for control, enabling you to seize your opponent's wrists points.



(5) The palm strike is a follow up from the last technique. While you are still holding the opponents trapped wrist at your shoulder, you still have a chance to attack with the palm strike at the side of his head. Simply straighten your arm so that your palm slams down. You should be at the correct angle for this last move, which is slightly to the side of him. This is being on the blind side of your opponent. If you had trapped the opponents pushing hand effectively, then the pain at that area would be sufficient to deter him from using any other of his limbs for attacking.



(6) The next technique is a double cross over point strike that are used for very close-in fighting. The lower hand can stop an attack by hitting the appropriate vital of the opponents arm whilst the other palm strikes the neck. This yum yearn jeurng sau (ying yang palms) aims at two vitals points at is minimum; one being the Ht3 (sui hai) at the inside of the elbow, the other on the side of the neck where there are major nerves and arteries. Keep your elbows tightly in to protect your heart. You will notice that the forearms also keep close to the opponent's chest allowing him no space. In this movement the power of the wrists are crucial that maximise the hitting power when striking with the edge of the palms. This is a very close-in technique and your opponent should not be able to push through to your centre because of your elbows. This relates back to the chung sum (elbow heart) theory, which is discussed in the narrative on the first form. The key principle regarding this technique is to block and strike simultaneously or close down your opponent's attacks. Many have incorrectly interpreted this technique as a double blocking movement



(7) The next movement is used for diverting the opponents force away as well as to trap him, so the whole sequence of moves should flow right the way through without stopping. When you opponent punches out at you either with a straight punch or slightly curved, then use the "got jeurng" to simply take his power away, causing him to miss. This technique has many advantages that it can be both used on the inner sides or outer sides of your opponent's bridge. Such a simple technique should be practiced daily with the sensitivity drills. It is best to stop an opponent's attack or attacks with circular actions causing him to lose his balance, timing and rhythm



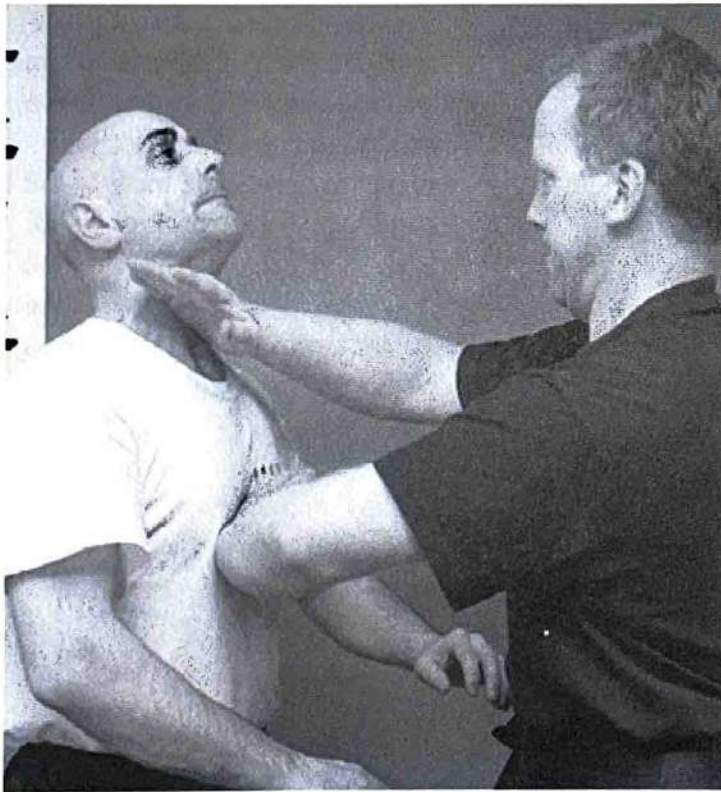
(8) Whilst you are using the got juerng to draw the force of the opponent away from him, you then use the other hand to circle over and palm strike to hit the LI 11 cuk tsee point on the forearm. The hand should utilise the energy from the lao gung on the centre of the palm. Simultaneously use the other palm to strike the neck. The strike should be performed with a twisting action to transfer power and energy. These same two techniques can also be done on the inside of the opponent's arm by striking the inner forearm L5 point (chize). The palming down hand can be of great benefit. This can be used not only in striking but also to be used by pressing the opponents bridge arm back on to him that allows you to strike with the other hand. The action of the whole arm acts like a car window wiper, clearing all obstacles and is also a guarding bridge hand.



(9) Push out both palms facing upwards like a beggar holding up his arms. This is an energy-releasing move. It can be used to open up your opponent own bridge arms with a sudden burst of energy that will leave him open for attack, or it can be used as a offering to your opponent like, "come on, attack me". Which ever is the case with the latter you must be confident because you leave yourself open for a fraction to entice him in. Once he has taken the bait, so to speak, then you have trapped him by tricking him and you simply close him down with the likes of the bow chong cover hand. This is one reason why bow chong hand starts with its arms open.

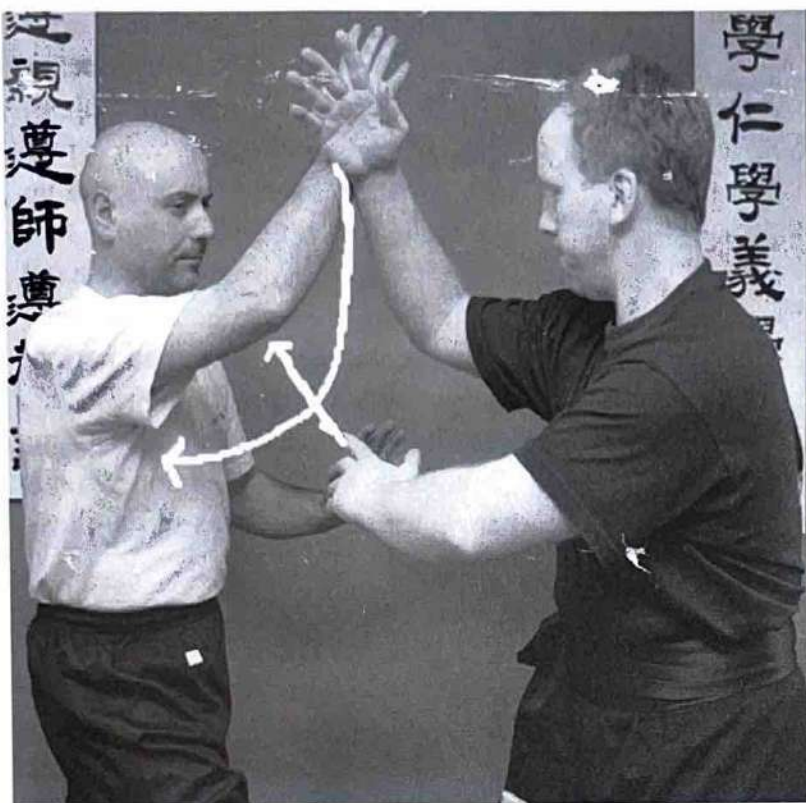


(10) In this instance both your arms are on the inside of your opponent's bridge. Begin to circle your opponent's wrists with your own wrists turning outwards so that they end up on top of your opponent's arms. It is crucial that you remain very relaxed during the circling action of this movement; otherwise a rigid performance of this skill will not be effective for the next follow up. During fighting this can also be done with a single arm or double as in the illustrations.

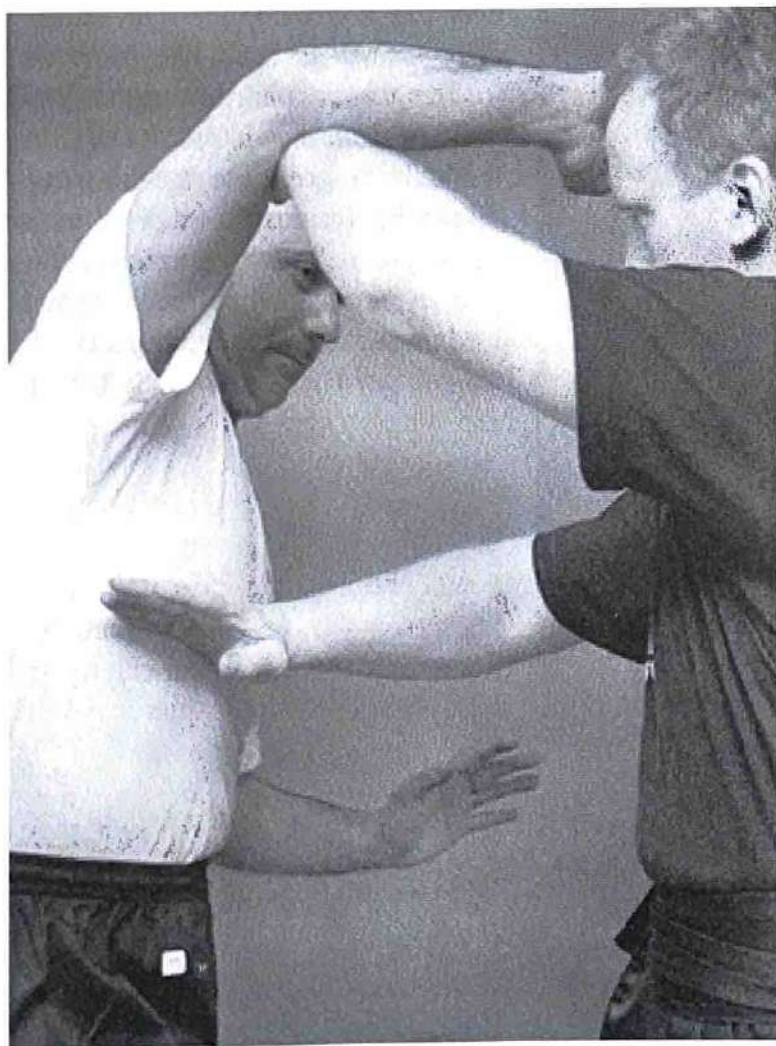


(11) Double larp sau (snatch hand) is a classical Southern Mantis gen movement, the trained power causes a severe whiplash to the opponents neck that it can stop the fight immediately. Such force is like someone touching you with a hot spoon; you pull away fast without having to think! Therefore try to use this same force with this movement. With such power you will give a burning sensation to the opponents forearms, and by doing so will open the channels on his bridge. His head will jolt back exposing his neck vitals. When using the snatch hand, the force should scrape back drawing his energy from the lung points to accumulate at the wrists and fingers. (Even at it minimum it's such an awesome technique. This particular movement can therefore be used at various places on the body).

(12) Follow through without hesitation. Both palms strike together using the edge of the palms at the chest vital alarm point, (Haak fu tou sum) black tiger steals heart, while the other palm strikes at the neck point. When striking with this double palm skill, both of the hands should be above each other with the palms facing downwards. You must use the wrist gen power; make sure you push your shoulders forward and your chest to be drawn in.

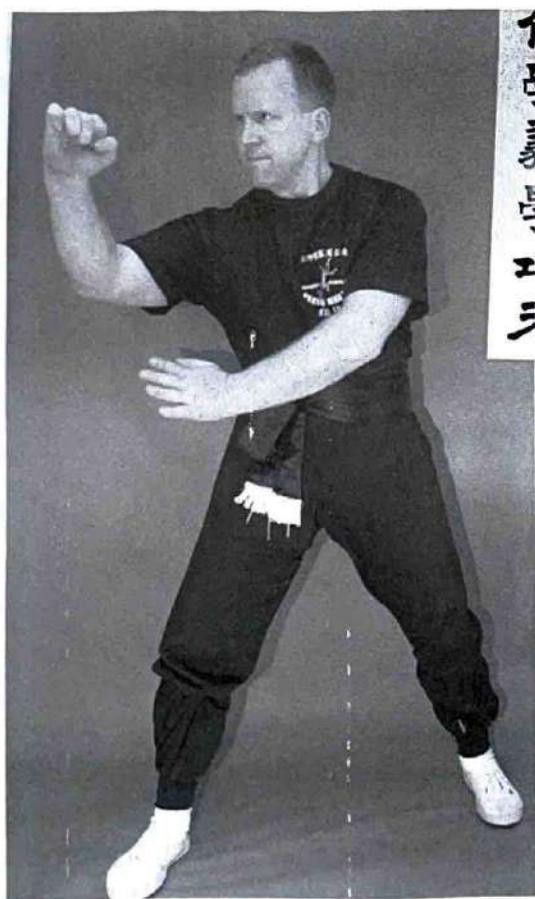


(13) In fighting there is bound to be a clash of limbs, whether it be the leg or arms, so it is important to take advantage of such a situation. In this case both of the arms made contact at the wrists, Paul Whitrod Sifu uses his other hand that must be timed properly, with the back of his left hand striking the heart 3 point at the elbow whilst the other palm strikes the Liver. These two points have an internal pathway to each other and are used extensively in the Martial arts. When striking the point at the elbow, you must twist the wrist on its impact by using the back of the hand that's flicks back on itself. The other hand must also use the power from the wrist with the help of closing the ribs when striking at the lower half. When striking the two areas turn yourself to the side, rather than remaining square on, otherwise you will be less effective and a vulnerable target yourself.

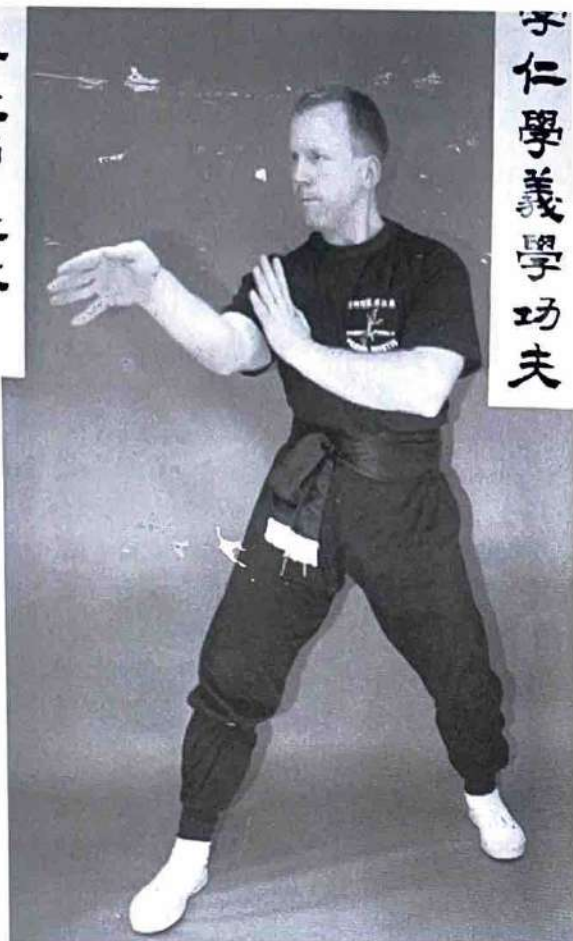


Sarm Gung Pai Tan form (slicing bridge form)

Pai kui or Saam Gung Pai Tan form, contains techniques that work in a slicing action as if you were peeling an apple. This is because the pai kui is aimed at the pressure points at the neck and these need to be spun open with a slicing action. Hence the word pai kui has a meaning to shave or slice in a curving action. Make sure that when performing this technique that you put power into the forearm and use the dip gwut gung. The technique is practiced by stepping forward, the waist should be rounded and the shoulder pushed forward. It is then followed by the other techniques namely moot sau to bring in and then to use pic lau, which determines the shape of the wrist. The back hand plays an important part in the execution of the techniques. Though the pai kui form has few techniques, it should not mean that one overlooks that directness behind them and their practical applications. The wrist movement is an essential theme in this form and needs to be powerful. When practising the form, you must time the pai kui with your step both working simultaneously. Once you have the knack of performing the pai tan, then you can use its slicing actions not only in forwards but also in various ways, as to slice back, down and up.



From the seventh position, as classified in the first form, bring both your arms inwards. This is a closing action that is used for trapping, striking and covering oneself. Make sure that the leading hand is slightly higher and in front of the other hand. The wrists are pulled inwards with your elbows covering your chest. Keep your chest in when performing this movement, otherwise it will be difficult to execute. This is a classical movement, where the wrists are the first defence and the elbows being the second defence. The power should be at the wrists and elbows. (see application only) 1/ Take a step forward, using the forward jik bo step. As you do push out your pai kui in a curved slicing action, a half moon shape so to speak that aim at the shoulder and neck line. The other hand slaps back and stops directly underneath the elbow of the slicing hand. You should be holding the gern arng choy with slicing hand, and the ulna side of your forearm should face outwards. Do not straighten the elbow and close the leading side with the use of dip gwut.

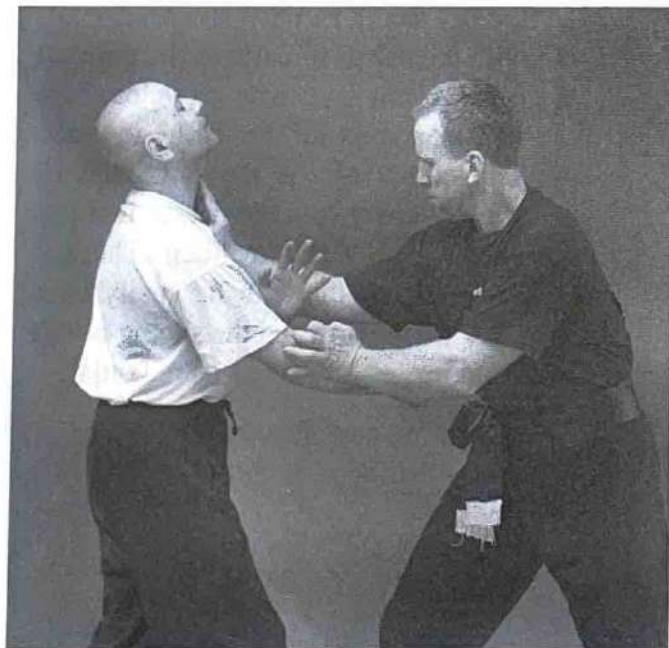
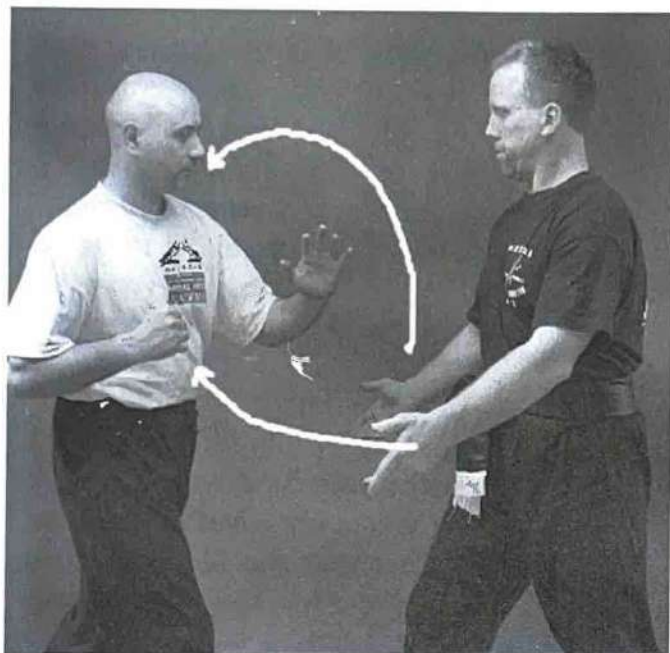


3/ Use moot sau (sweep hand) by bringing in the leading hand that was in the pai kui bridge position, to the centre of the body. Make note of the peculiar position of this moot sau. The elbow is kept well in and away from your chest and is in front of your solar plexus, the fingers are facing outwards to the side. The power must be at the palm and wrist with the moot sau. The elbow is slightly lower than the hand. The other hand that was underneath the pai kui comes back to the centre at the elbow of the moot sau technique.

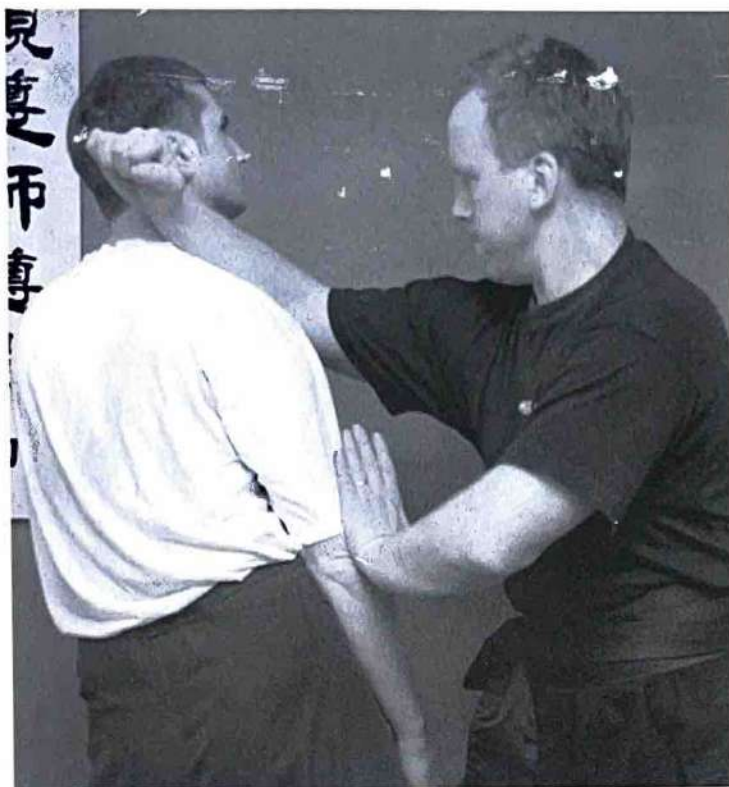


4/ The moot sau then suddenly springs up and changes into pic sau, which can be defined as wrist hand, simply because of the use of the wrist as striking implement. Though this seems somewhat an unusual strike, there can be great striking power behind it, due to the wrist being creased one way then to the other way. Note that The fingers of "pic sau" are at 45° angle towards the floor, this is because it is the best way to use the wrist as a strike at the location that is spoke about later regarding this move.

Applications of Sarm Gung Pai Tan



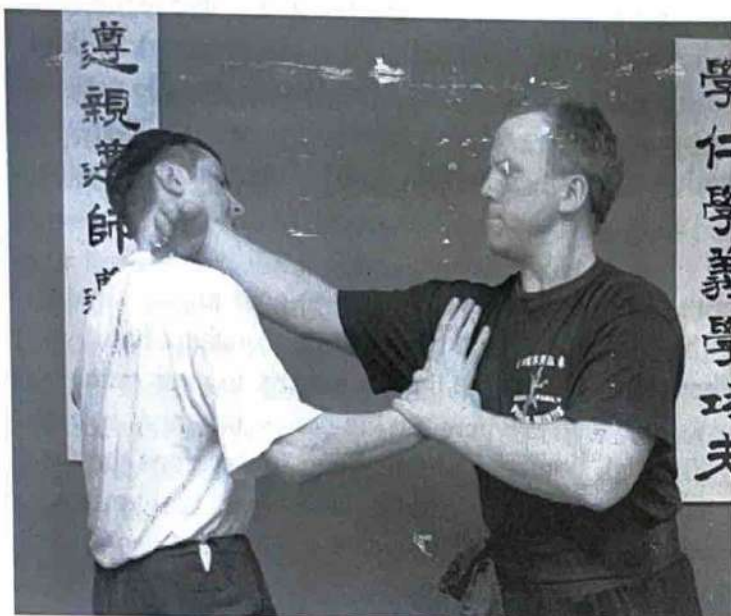
(1) This first movement is a trapping move by closing down your opponent bridge arms. This is useful if your opponent's arms are on the inside of your own bridge. Sern moot sau (double sweep) is a very potent dim mak strike. The wrists and the forearms are often used in striking dim mak points because of the amount of power and energy one can release from them. It is essential that your thumbs do not impede that power by sticking out or by having them locked or folded to the sides as this lessens its power. This strike aims at the neck. At the same time the slightly lowered arm strikes the arm points of you opponent cuk tee LI,11 To achieve the best result from this particular strike, you must have the elbows in, that will also protect your centre. Make sure that the wrist and forearm contact. When using this movement one has to time the technique properly in order to catch and hit the opponent at the same time. The slightly lower arm of this moot sau must drag back on one of the opponent's arm, that will both draw him in thus will be more effective at striking the forearm points. Turn your body astride in enabling an effective application.



(3) Pai tan has multiple purposes both in defence and attack but is often seen as an offensive manoeuvre. As your opponent tries to punch to your stomach, you then automatically step forward using the double action of this pai tan. As you strike forward in a slicing action, the other hand which is held open comes sliding backwards striking on the opponents LI 10 and LI 11 points on the outside of the upper portion of the forearm. Use your palm strike to hit hard almost like giving a burning sensation at the forearm. The pai tan attacks the vitals points on the neck namely the (hay sik, hay gwoon). The action must be done in a circular slicing action, like a half moon shape, extend out your shoulder, close that side of the ribs. This simultaneous action will cause your opponent to faint. Also these points interconnect in dim mak striking. It is essential that the pai tan spins open the neck vitals with the use of forearm at the point of contact. You have to be very close in to your opponent for this strike to work. The elbow of the pai tan must be slightly lower than the fist, so that you are not exposed too much. There is great energy that can be easily used with the forearm and the slicing bridge hand makes full use of its potential.



(3) Again from a defensive position, your opponent may try to grab you or palm your chest. If this so happens then the next move, namely, moot sau is a perfect example of a strike that hits the inside of the oncoming arm to the L5 (chize) point. The area to use for striking with this technique is the palm, wrist and inner forearm. This strike alone can cause your opponent to be dizzy, due to fact that there is a major artery at this point. To make full use of this particular strike, use the other hand catching your opponent's wrist and seize the wrist points. As you make the strike, hitting your opponent's arm, it will bring him down and forward and closer to you. Keep your elbow in to make this move work effectively. The method should slide back on the inside of your opponents arm. This will upset the life force and energy at the vein in this area.



(4) The suddenly without hesitation, use the pic sau, wrist strike to hit the neck again, this strike can be made very natural and easy. Although the strike to the neck can be fatal, even a light strike can cause a loss of speech, which is one of the symptoms. There are major arteries at this point such as the Carotid and jugular veins. From the last illustration, the moot sau brings your opponent downwards opening up his neck for an attack. If this is done sharply, the neck will automatically open up stretching the channels and exposing the appropriate points. The pic sau is a useful strike for the neck as you can put the sudden gen power behind the flex of the wrist. Note that pic sau is never used by itself, you should never attack someone in such a way, but instead it is to be used as a set up or an automatic response move. During the application of the pic sau, remain hold of the wrist with the other hand.

Sarm Gung Pin kui form (level bridge form)

The pin kui form is also known as pic kui and respectively refers to a wrist striking technique as well as a level open palm strike. Both of these moves are found within this form. The form has five separate movements and is crucial for developing the footwork in conjunction with the hand skills. It teaches one to move in and open up an opponent to your attacks. This is to gain entry on your opponent and to set him up for the next strike in reference to the vital points striking. In this case the set up is made with the first specific hand moves from the pic kui form to attack dim yuet points. The pic kui and Cheet jeung half palm are used together as a set up working along the heart meridian are those moves and are trained with the footwork. The pin kui or level arm is a useful strike that hits vital points on the inside of the arm and neck, but one must use the correct footwork to apply the pin kui by turning to the side.

The pin kui technique must also have the power of the waist behind it. There is great power at

the waist and this must be trained alongside your movements to bring the power and techniques together. It should also be stressed that when using the hand skills, that the footwork is done simultaneously with them, use your hands and footwork together as a single function. Do not step then strike. This would too slow and your opponent can telegraph your movements. Therefore there must be synchronisation between the hands and feet and the pin kui form is the starting point for this skill.

The whole form works in a straight line going back and forth but going to a 45° angle. The last move however pin kui goes to the side. For this reason, it would be wise to understand that if you were to pursue your opponent straight on, there would be a time that he may try to overcome you by switching to the side of your line of attack. This then is where pin kui comes into play, in case this kind of event happens during fighting! Though Southern Mantis kung fu develops the forward moving power that can be expressed in this form, you should be made aware that you cannot be like a charging bull. This is one of the important points regarding the Mantis theories of fighting, take precautions if an event like this was to happen. Because of this you will also find that when practising these moves that there is a rear hand guard. Never place your hand on your hip unless it meant that you were pulling an arm or using a lock action.



1/ Step forward with forward step called jik bo and punch out with a phoenix fist strike to the rib level. At the same time bring the other hand up, slapping backwards but stopping above the elbow. All this action should be done in one motion. You must move forward at a 45° angle after the initial eight cycle as found within the first form that's shown earlier. Your body should be side on when performing these moves. Put the hidden power at your fist, elbow, and close your ribs

2/ Take a step backwards. As you do the hand that was in the phoenix fist position cuts back into the got jeurg (cutting back hand). Do not go to far back with this movement and should effectively stop before it goes past your head. Twist the waist to that side that brought the got jeurg back. The other hand that was above the elbow comes downwards and rests at the elbow of the got jeurg. These two movements should be one motion, that includes the stepping back, tou bo. You can also make a slap with the left palm hitting the inside of the right forearm, as they cross each other. Although at first glance this may look like a blocking action, but as explained in the beginning, Southern mantis blocks are simple like parry movements and not something that should be long or hard to perform.



3/ Move forward sharply using the pic sau hand technique. The wrist must have the snap at the end giving a sudden burst of gen power. The other hand must be in the "woo sau" position that is underneath the elbow of the pic sau arm. The pic sau hand technique should not go to far above the head. Make sure that you do not straighten the elbow with the "pic sau" otherwise the movement will not work. Also be sure that you are half side on to your opponent, this will make you less of a target.



4/ Move sharply forward again, the wrist striking movement, into the half palm striking known as cheet jeung. The half palm strike must have tremendous gen power focussing the energy from the dan tin, to the shoulder into the elbow and into the ying yang principal of the wrist to strike with the palm. All this must be one connection known as lin wa jee (or together). When performing this move, use the single side on method, close your ribs, elbow must face the floor, fingers pointing to heaven, and hold a rear hand guard.

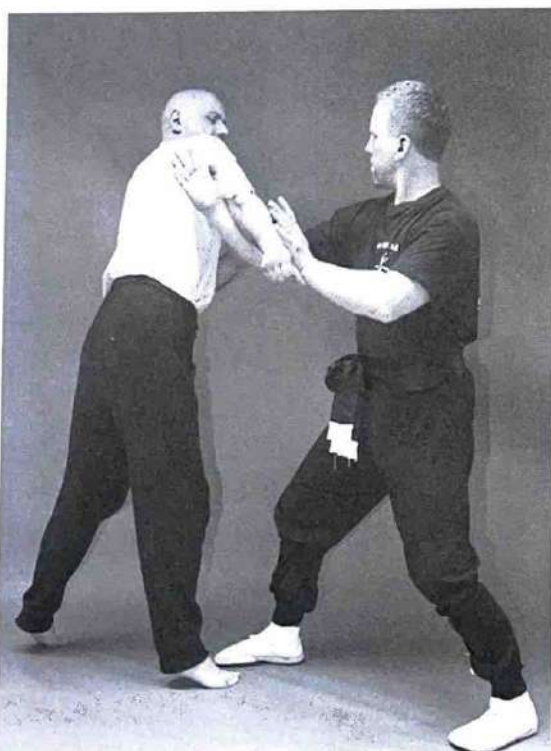
5/ Step slightly back and shift your body to the side, bring both arms across and cut to the side. This is the pin kui movement. The leading hand should be more in front with the palm facing upwards and the elbow facing the floor. The rear hand should be covering the neck and chest area with the palm facing the floor. Twisting and using your waist power (yue gung) will make this strike an effective technique. The key to this whole movement, both in stepping back slightly and turning with the power of the waist. Because this is an attacking defensive move sink your self down and root yourself so that you do not lose your balance.



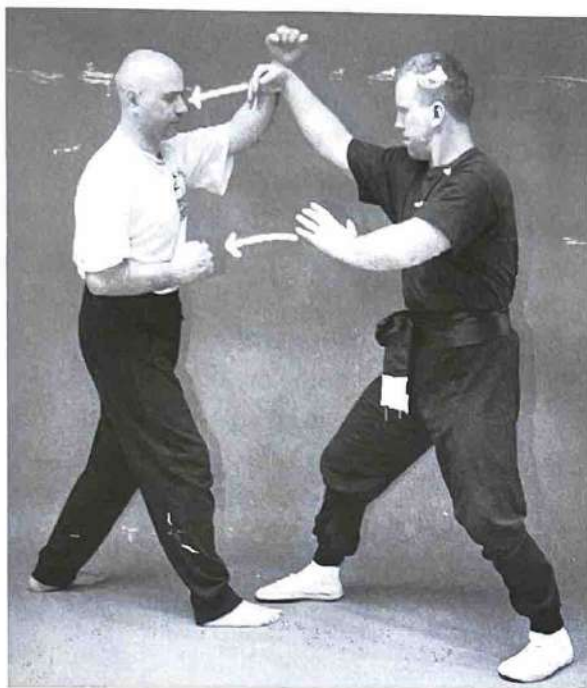
Applications



(1) The first technique is to move forward whilst simultaneously using the phoenix fist to hit the important rib point. This point causes the fire to rise, and its situated on the liver itself, these organs Liver, kidney and heart, are all linked together and if one of them is injured it will in time affect the other organ. The other hand which is open, strikes and protects you by hitting the TW 12 point on the back of the opponents arm. Hitting this point causes the arm to rise, due to the energy being stopped, this will open up other points. These two moves can be done if your opponent punches at you to your face, or you can simply move forward onto him, using the left hand to hit TW 12. This slap hand can also be used on the outer or inner side of the attacking arm. Its crucial that these two techniques are performed together, and so as simple slap move is done you must strike out in your phoenix fist that strikes the vital point.

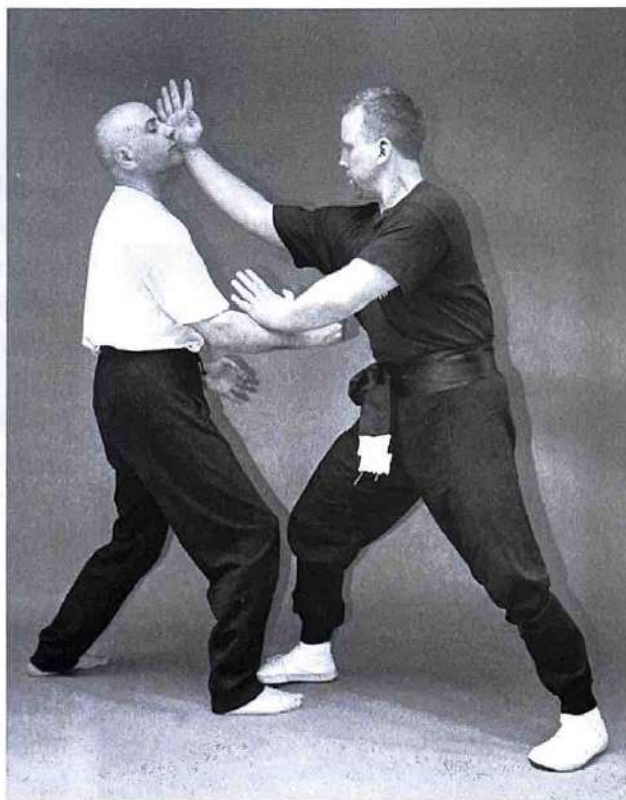


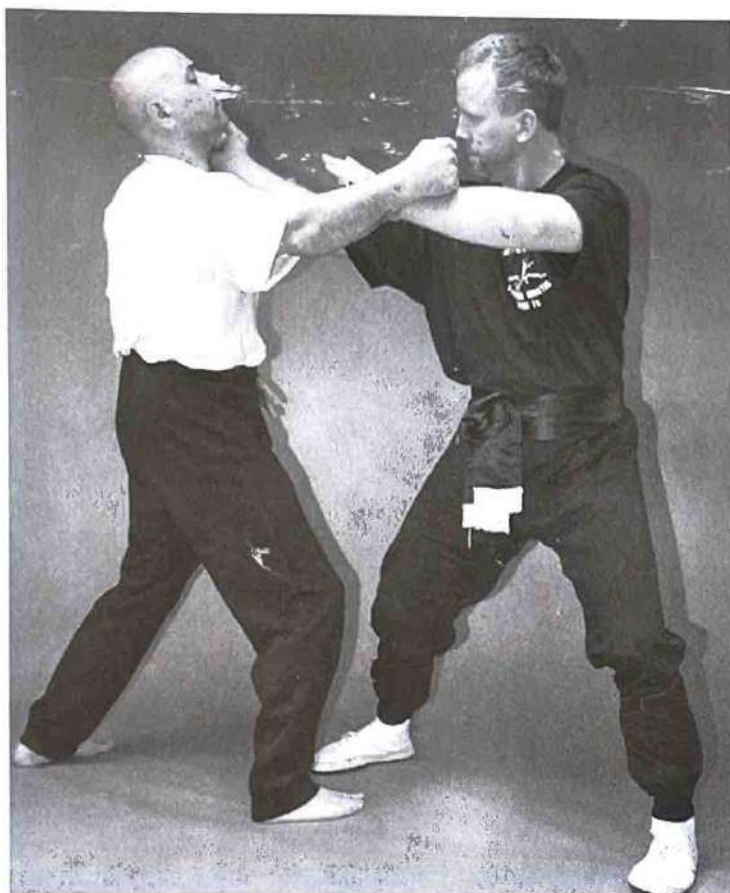
(2) Taking every available chance to finish the fight quickly is important, and therefore the Mantis system not only teaches us to hit the body or face, but to take out the nearest limb through striking the dim mak points. In this case if your opponent's arm was in front of you, then with one of your arms underneath and the other on top, like the one from the last position, then you can use the next move that is to break the limb. By using certain points, namely TW 12 (Xialou) on the triceps, and Lung points at the wrist. Try to land on the L.9 (tai yuan), but seeing that all these points are close in proximity you are bound to hit all three or at least one of them. This typical Mantis technique is achieved by stepping backwards. Use the power of your waist when cutting across with the arms. The step back is important because you can easily break the opponents bridge arm, if you did not step back the chances are that your opponent can come on top of you which could be fatal. Secondly, by stepping back gives more force at your bridge and pulls the opponents arm to be far more extended so that it becomes weaker and you can dislocate his shoulder or break at the elbow.



(3) Step forward using Pic sau, is a set up move by striking the heart points at the wrist. You can also strike H.3 (sui hai) at the elbow if you were closer in. By striking these points causes the opponents arm to rise by depleting his energy along that source. Using the pic sau at this point is useful because you can use tremendous energy from the wrist and there should be no tension in its technique. Gaining entry on your opponent is often lacking in most martial arts, there are many methods in the Southern Praying Mantis system that helps to achieve the goal of entry, although this pic sau cannot be used by itself, it does represent that one should remove the opponents arm, before the initial attack.

(4) After opening up your opponent and creating an opportunity to strike, simply step forward again, and use the palm to hit the pressure point on the face. There are other points that can be hit with this move, But these two points have interconnection. Make sure you use the half palm and step in striking simultaneously. Keep your leading striking palm arm slightly bent, in case your opponent tries to come underneath your bridge arm, you can easily and effectively drop your elbow onto his attack. This is an example of the chum chung or sinking elbow hand. The other hand must be used as a guard, sticking close to your opponents other arm or pushing his arm back onto himself, otherwise it can be a guard relating to the centre.

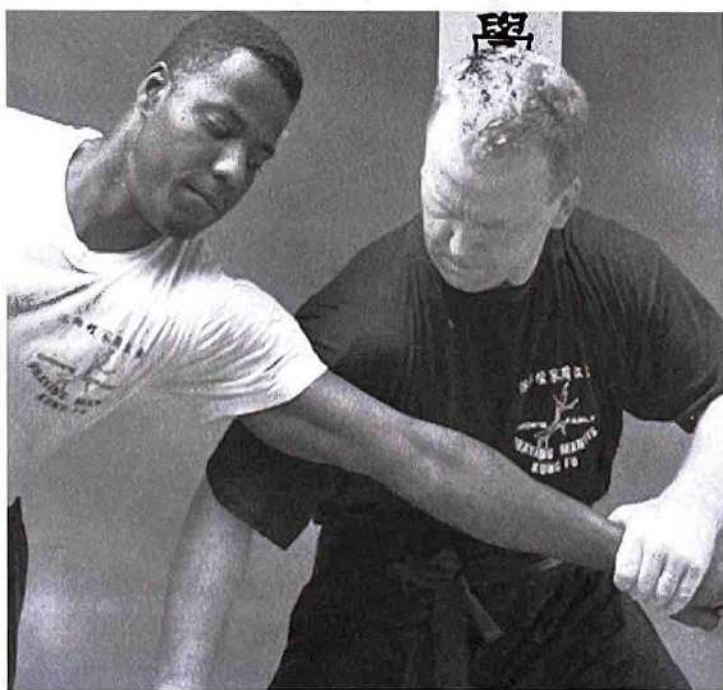


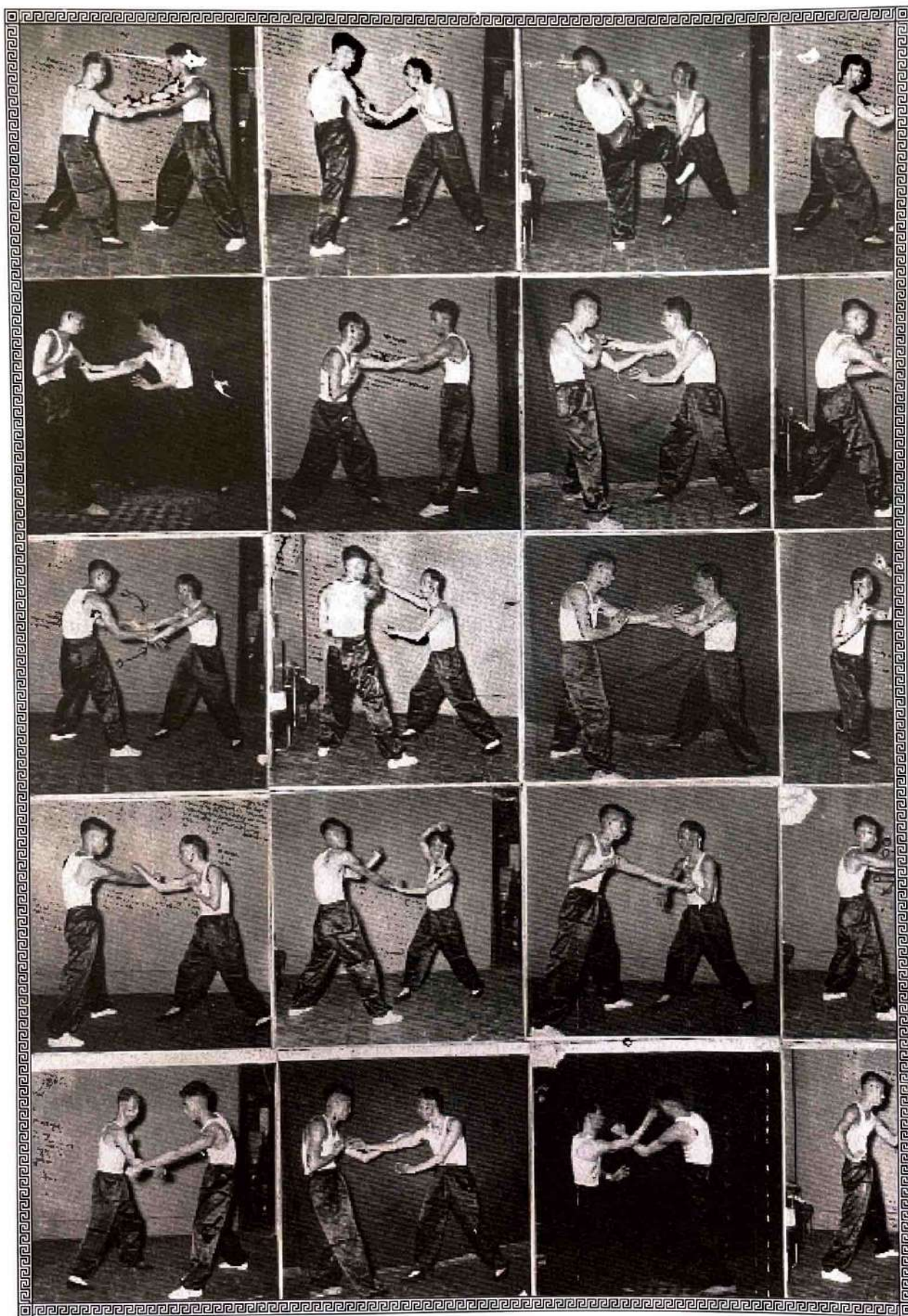


(5) The next movement is called pin kui. It is an excellent movement against an opponent who is aggressive that pushes his power forward, or swings wildly with hook punches. The method is to simple shift yourself to the side with the side stepping action, while simultaneously you use your left palm that cuts into the noi guan point (P6). that is on the medial part of the arm. Your other palm strikes the yan sik points on the side of the neck. As you hit out with this pin kui you must use the waist power 'yue gung' by twisting, there are a huge amount of muscle around the waist that can be utilised for striking. This technique is versatile enough to be used on the outer or inner side of the opponent arms.



Another skill is used with the pulling action to pull your opponent and use your shoulder to break his arm, or at to least to pull him to the floor, this technique is found at the end of the form, though not listed in practising the form





On the previous page is Grandmaster Yip shui, performing the Chow Gar Southern Praying Mantis San sau skills which many are included in the book. He is seen here demonstrating those skills with his Brother in Law Lee Kwun.

San sau hand drill

The word san sau means part hands and is an expression given by practitioners of the martial arts whom take a certain group of techniques from forms. To practice solely on a particular group of moves to make them natural and comfortable. In this case, the meaning san sau refers to a certain combination of classical Southern Chow Gar Praying Mantis movements that are both simple and effective that an inspirational beginner can use on the onset of his or her training. This particular san sau form consists of ten separate movements that are relatively easy to grasp. These group of movements contain the elite bow chong meaning cover hand that is to be used against an aggressor which attacks your centre line with fast punches. To counter this, is to smother and close down with a simultaneously block and attack method and once your opponent is smothered and pinned it is followed through with the use of the gau choi hammer hand. Such simple techniques like these, one can plough through the opponent's bridge arms during a self-defence encounter. The blocking actions of these movements are simple, just like the rest of the Southern Mantis system.

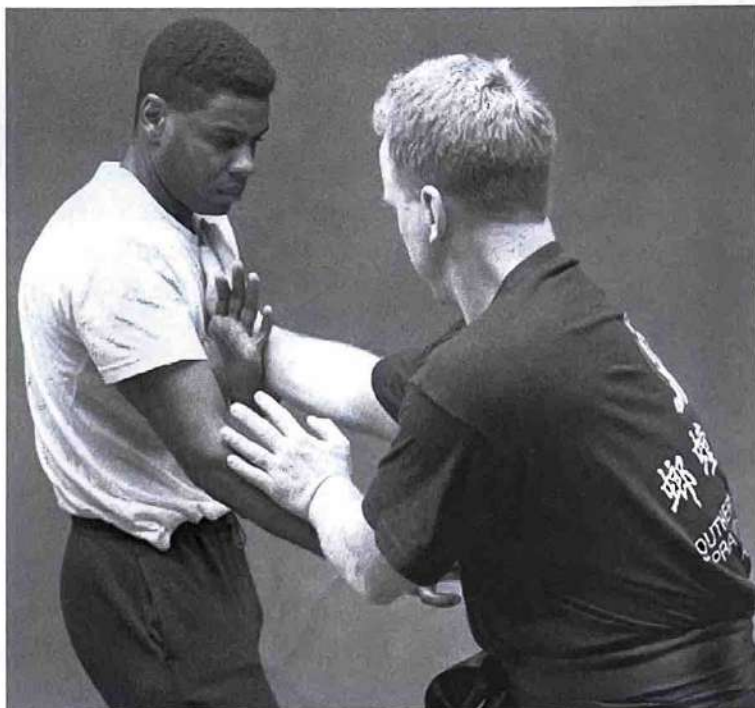
Though they are excellent for stopping the opponent attacks penetrating your space, they are to be used in such a way that not only do they stop your opponents attack which can leave both in a neutral state he then can ricochet off with his next set up, but instead the blocks should upset his balance and timing by cutting back.

The san sau drill also contains cutting back action that causes an opponent to loose his balance. Cutting back action include got sau cut back hand, cye sau deflection hand, both of which avoids the power and strength of the opponent. These same hand skills are to be used in another way, which is crucial during fighting. Sometimes during fighting your opponents bridge hands maybe in the way of your line of attack. While you use the aforementioned techniques that remove the obstructing bridge hand of your opponent's to land your own strike. The fun sau hand skill meaning to sweep away or divert should be practiced often. This is used when your opponent pushes his weight forward onto you. The fun sau skill causes your opponent lose balance. It is also used to change your attacks, by going from the outer side of your opponent arms to the inner side or vice versa allowing you to create openings, without telegraphing your actions. You also must note that one cannot pull back their arms to change their attacks this would be too slow and would certainly receive many punches or kicks from the opponent if you did make the mistake of pulling back to change. Thus fun sau teaches about changing the bridge around without pulling back.

Ultimately, the san sau techniques are done very fast and would take only a few seconds to do many. This is because of their short-range actions. There is no stopping or pull back to the hip and start again but a straightforward approach of practical movements. All of these moves are performed on the Southern Praying Mantis triangular stance and should be practiced by going forward in the same stance or by changing around. The body should also be slightly astride relating to the sem dan principal.



1/ The very first movement is called bow chong literally meaning to wrap up and cover whilst simultaneously palm strike. This is better known as cover hand. Turn your body to the side slightly keeping yourself half on and use your palms to strike. The right palm as in the illustration goes out further and is above the left palm. Keep your chest in with your elbows protecting your middle area. Concentrate with the eagle eye (ying an lik) power, apply the hidden energy on your palms.



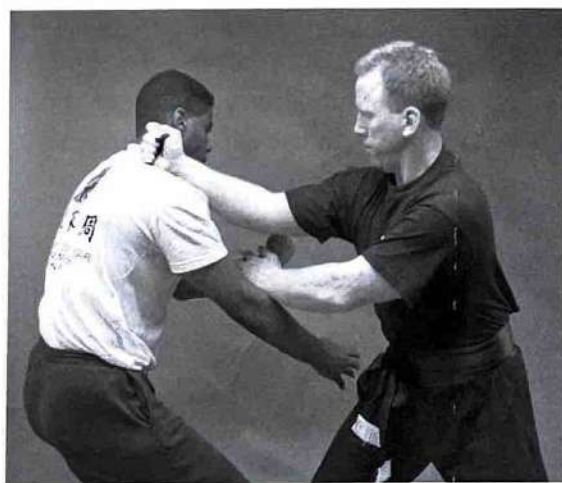
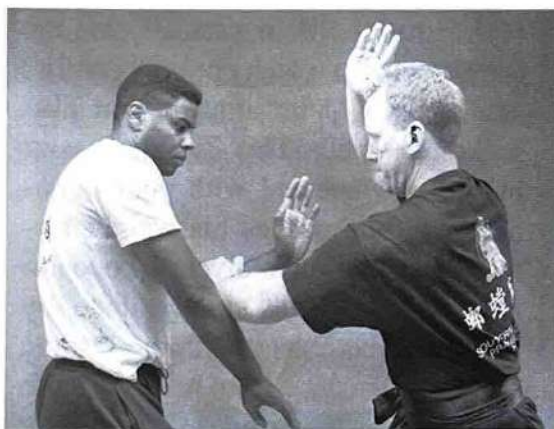
Applications

(1) If your opponent comes straight at you attacking your centre, then the cover hand is the counter technique that will literally smother him, close him down and render his attacks useless. The rear open palm hand is to hit the LI 11 point that scrapes back along the forearm, whilst at the same time the other palm is to strike the point between the chest. Depending on the situation you can also strike the head, between the eyebrows with your leading palm, this depends on the situation. Your elbows are also protecting your own centre by keeping them in. The body must be astride to the right when applying this famous movement. It is this particular technique that is often found within the southern Hakka fist system. This is called 'bow chong' a roughly translated means like a sack that has been pulled over the arms. The technique should be water tight, not letting your opponent slip his hands forward into you or to pull them back, here we can see that the opponents arms are covered and the strike has landed at the same time.



2/ Use the other open palm to go over the right, this action resembles a rolling movement at the same time make sure that your movements are well tight. Also cup your palm. This will help to control your opponent bridge arms and add energy to your own technique.

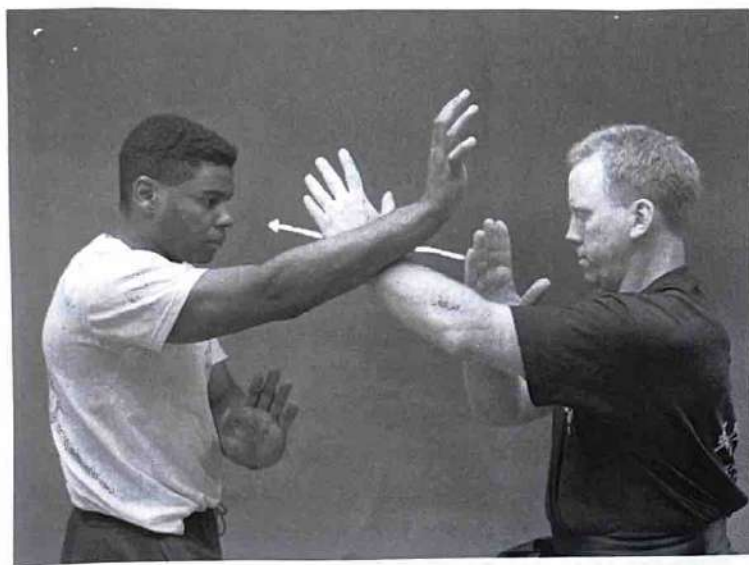
With your right palm that has started to make its way over the left hand. Form a phoenix fist with the right hand and lift it up over the left palm to create the gau choi (hammer hand strike). These two moves are done in unison, which is like two circular motions performed in front of you. Make sure that the gau choi technique has the elbow facing the floor. This will increase the power of that strike tremendously. Such two combination skills are used can be used at any angle, which in this case it is used in front with the heavy power concentrated at the fist.



(2) Gau choi is a hammer attack and is a devastating strike in the Mantis system. Basically it is like being hit with a sledgehammer. It is a very versatile weapon that can be used from different angles, It can also be used to annihilate the opponents limbs, as well as a surprise skill that can easily fool your would be attacker. In this case it is used against the vital points GB 21 (gen jen) which is on the shoulder, where there is the cervical artery and nerve. Once again in typical Mantis fashion, the other hand is used to bring down the opponent's arm so as to expose the vital area. The hand that brought down your opponents arm can hit either the L 5 from the inside manoeuvre or LI 11 from the outer side procedure and by doing so will naturally bring down his bridge arm and causes the energy to drain away. Striking the gen jen point on the shoulder causes your opponent to collapse with coughing and the body can be half paralysed. The success of the hammer hand strike is the timing, but once this rolling arm along with the gau choi is smooth, it can be a counter and an offensive manoeuvre.

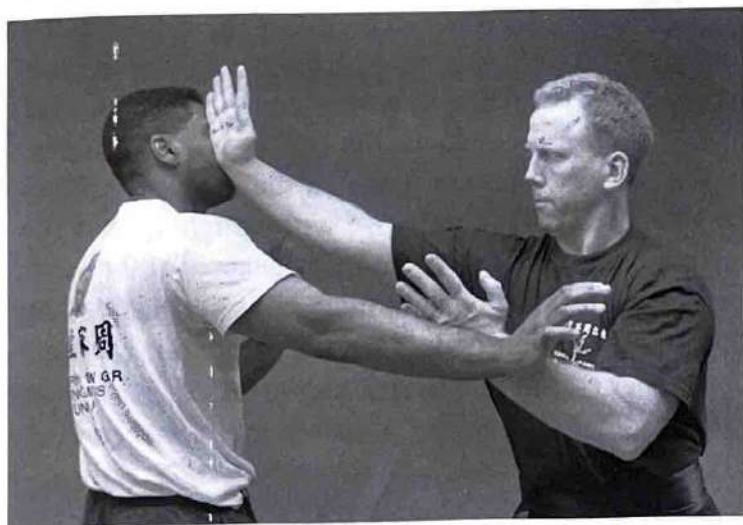


Fun sau. It is a soft movement at first then goes into a forceful palm strike. Bring back your leading hand slightly; as you are doing this then bring the other hand underneath the leading arm approximately at the elbow. While this is in motion, make a half moon circle coming back with the right palm and then strike forward with the leading hand using the side of the palm.



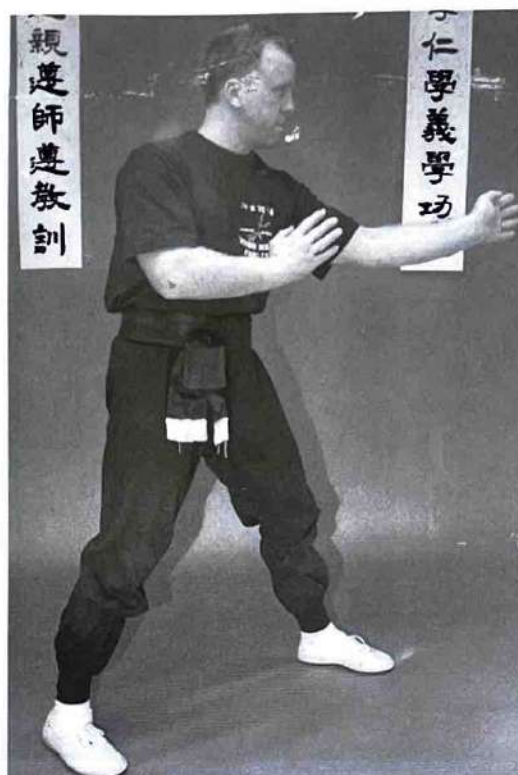
Applications

(4) To divert oncoming attacks, you can use the fun sau which not only confuses your would be attacker but also strikes as well. This is when your bridge is connected with your opponent's and he pushes his weight forward. Use fun sau to divert the oncoming force. This is simply done by absorbing the energy with the leading hand. Use the other hand to take it aside whilst the leading hand is free to attack the point on the face that is just below the eye. The fun sau hand skill is a very important manoeuvre for fighting because you can use this skill from any angle.





6/ With the left hand use larp sau pulling to the side of your body. Use your fingers when performing this, use the twisting power from your waist.

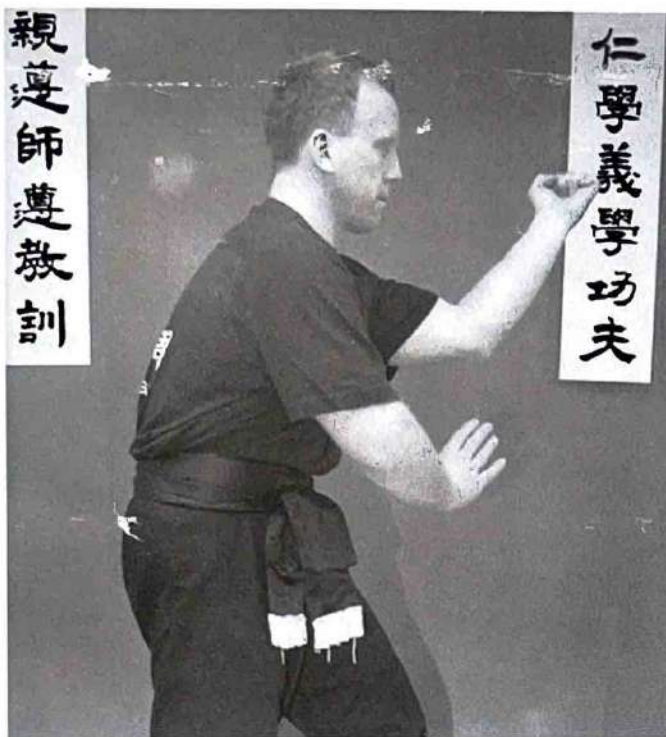


7/ Strike forward your left palm, do not straighten completely but as you do strike out slightly twist the palm on impact. Sink yourself down by closing your ribs and sending the qi to the dan tin. The other hand should be at the elbow of your left arm.

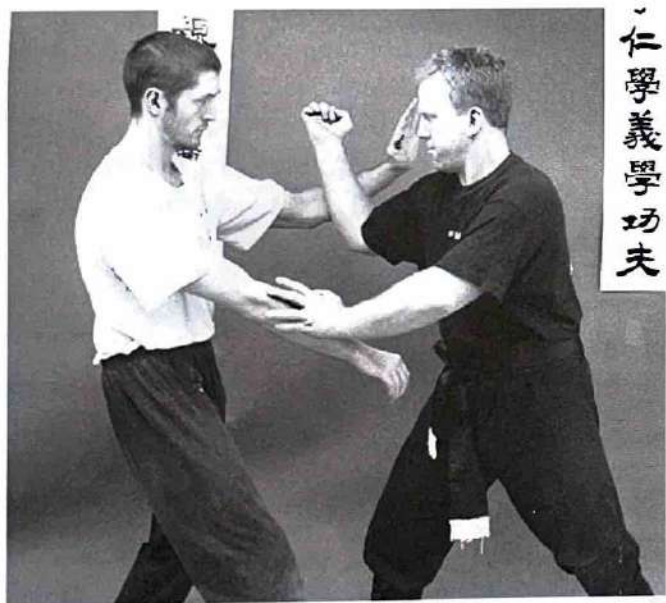


(5) Larp sau is used as in the 18 bridge hands, here we can see another example of the is movement being used in a different fashion, sometimes when you have blocked the inside of your opponents arms you can come over with your other hand to pull back on his elbow, whilst the other hand is pushing out to the side. Or you can use as in the 18 hands movement.

Application

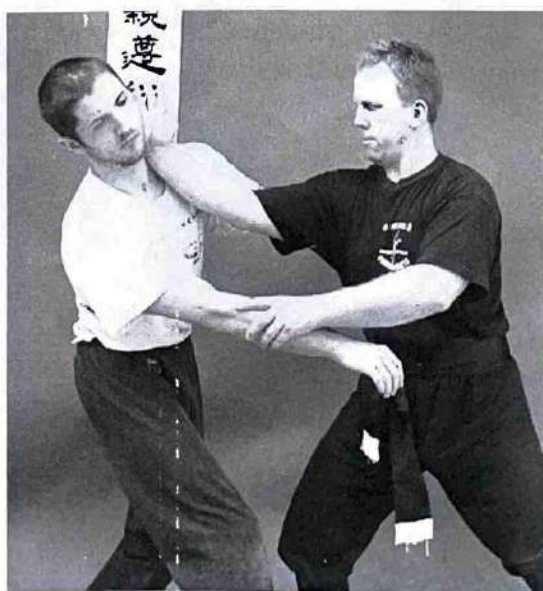


8/ Cut back your left hand into the got sau position that means to 'cut back' holding the germ arng choi fist. Do not bring back the got sau to far, as this movement is only a short cutting back skill. Put the power at the wrist and on your stance ma bo (horse stance). Making sure that your elbow is kept in that will also protect your ribs. This can be used on a high level, or at shoulder level.



(6) These techniques are short and fast and there is no passive blocking and so got sau is used to attack vital points namely Lung 9 (tai yuan) which is an energy draining point at the wrist. Got sau is so called cut back hand simply because you are cutting back on your opponents bridge as it may be in the way for you to follow up with other skills. Therefore you are not actually blocking but removing the opponent's arm so you can carry on with your other attacks. When you do cut back on the opponents arm make sure that you do not come too far back. This is because you could come off his arm and loose contact. Try to stick with his bridge until you attack. Cutting back on his arm draws him forward so powerfully that it opens him up for attacks.

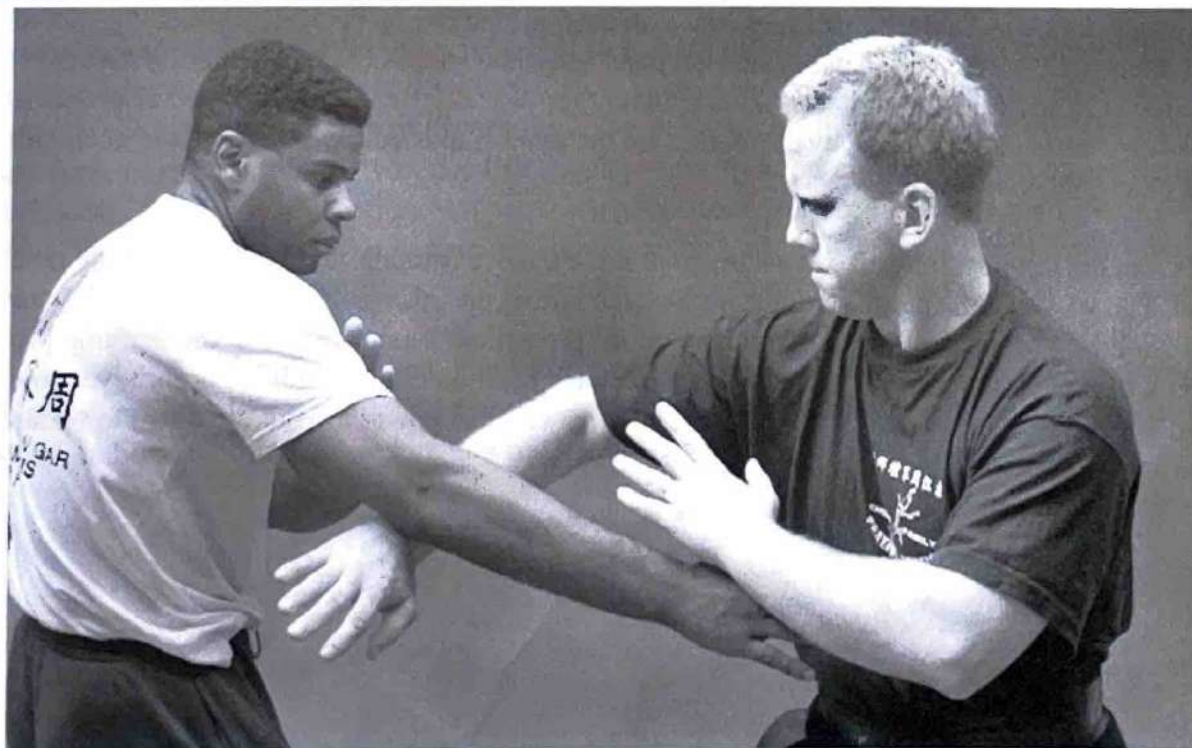
(7) Simply use half palm to the side of the neck hitting with the longest finger hitting ear point and the palm hitting the vital along the neck. Keep the other hand up for protection and as you strike out sink down by closing the ribs



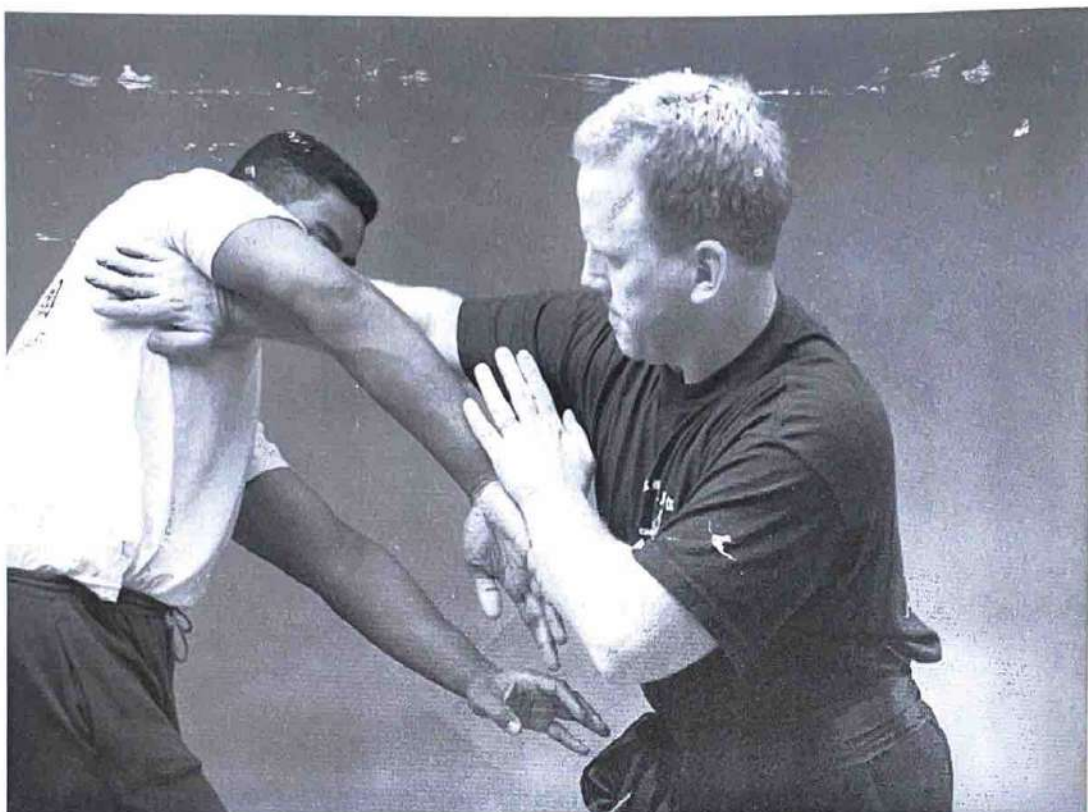


10/ Cye sau means deflection hand, it is used in many different ways, but its main function is to divert on coming attacks. If your opponent was to attack you with great force, then this simple effective skill that needs very little power can easily divert such a tremendous force. Literally bring the arm downwards, but as you do twist your forearm inwards giving a spinning effect. Your chest must be kept in when practising this cye sau otherwise it will lose its effect if the chest is pushed out

From the cye sau bring your arm up at a 45° angle to strike. The palm must be turned outwards with the edge of the palm used as a striking weapon. Sink down as you do all this, grit your teeth and apply power from your stance ma bo. These two movements cye sau and boon jeung should act like a bamboo cane, that is pulled down and released very quickly, it is then seen as a flexible move and a powerful one as well.



Applications



(8) Deflection hand, eye sau is to divert oncoming attacks. There is a secret way of making your opponent propel back further. This method of propelling away is done when your opponent attacks forcefully. Use eye sau to hit the heart point 3 (siu hai), using the wrist action at the point of impact by twisting the wrist into the point. Using the deflection hand to divert the attack from the inside does this. Doing so will cause the opponents arm to rise up because of the energy depletion along that source. This exposes the vital point under the armpit. Eye sau hand skill must have the power at the forearm and acts like a spinning top that deflects. It can be used also against kicks as well as striking the body and deflecting the arm simultaneously both from the outer side and inner side, which is shown.

(9) From the last position strike at a 45-degree angle upwards aiming at the armpit pressure point vital. The whole of the palm is used to strike even hitting the Sp21 point on its way. Sink yourself slightly down and keep the other hand up for protection. As mentioned in the learning procedure of the form, these two moves should act like a bamboo cane, flexible to absorb, yet powerful enough to come back. This is the skill of borrowing the power of your opponent to release your own.

Bo sim sau

(searching insect hands)

Bo sim sau is one of the advanced forms and applications of the Southern Chow Gar Praying Mantis system. Here I have revealed the first section of the form. The bo sim sau form, like all Chow Gar Mantis forms deals with the vital points striking. This form, however, most notably the 36 say yuet points (death) points. Bo sim sau uses fast footwork and lighting hand skills being able to move in any direction. The name searching insect hands is a name given simply because in a hot country at night there are plenty of insect noises and as soon as you approach the noise of the insect it suddenly goes quite. Likewise no one is going to stand there and let you hit them on the vital dim mak points, they are simply going to defend themselves. Hence the bo sim sau form teaches you to move in and out, to be felt and not seen. The form is a reference to the points and crafty ways of hitting them at their perspective angles, as well as creating openings and attacking the points with the gen power. It is a very sneaky form because; you create diversions and make your opponents attention to be elsewhere.

The hand skills that are used in this first section are the palms, claws, fingertips and phoenix fist. The techniques attack along the meridians with its final destination of hitting one of the 36 death points. The techniques used are both attack in defending and defending in attack. The sheer moving about causes the opponent to be confused. While creating confusion you will be setting your opponent up with various point strikes. The first part of the form is striking along the arm and to hit the neck. The neck is one of the most vulnerable areas on the human body. Bo sim sau takes great advantages to attack these areas either with the palm strikes that is used with the edge of the palm and the whole of the palm as well as to making use of the wrists and forearms. The use of the elbow is also taken into account, as this advanced form is not limited to the hands only. As you can see by the next group of illustrations after the basic applications are shown. The bo sim sau form covers everything you need to develop your fighting ability. Both in attacking and defending, from entry techniques, skills involving footwork, to floor fighting skills with its sister form, known as poon loon keok meaning flying dragon kicks. There are 18 sections within the bo sim sau form, all movements advanced or otherwise can only be attained if the gung lik power is developed.

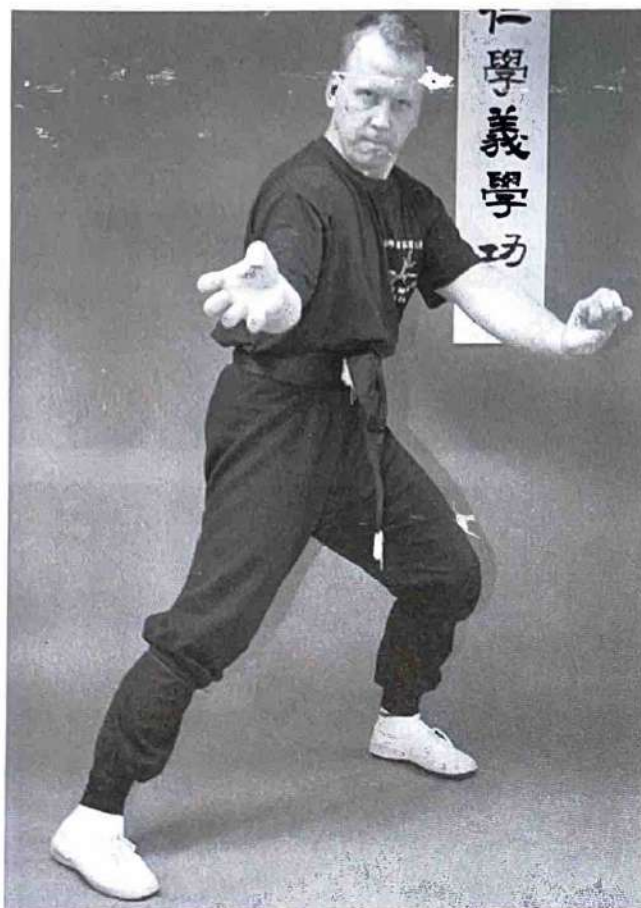
Contrary to belief that the Southern Mantis only contains linear skills. Grandmaster then revealed to me elite forms like Bo Sim Sau and many others that are circular in nature. He said that his Sifu Lau Soie, revealed this to him and so Grandmaster has to me.



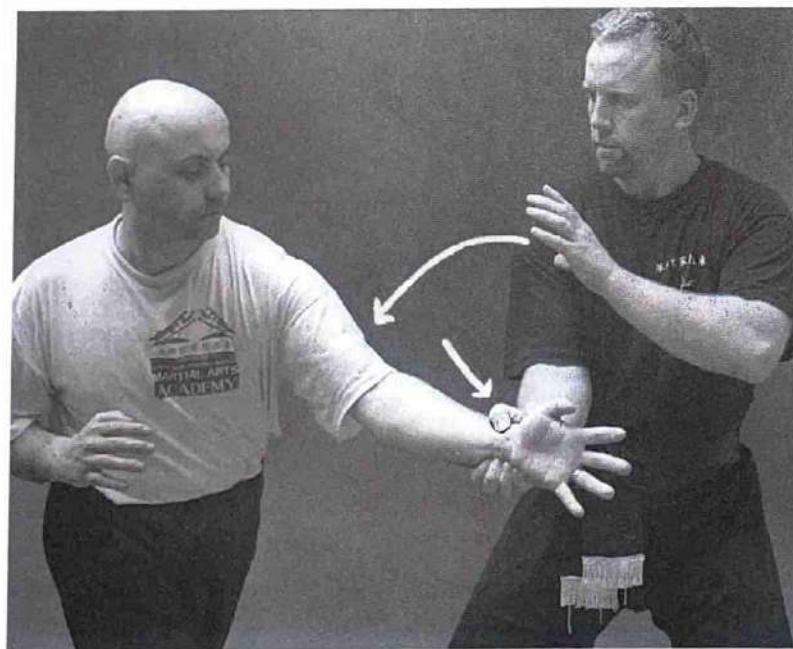
1/ Firstly, advanced Southern Mantis techniques are very fluid, and many different techniques are done simultaneously with all the limbs working together. Once we understand this then we can get a real understanding of the "bo sim sau" and all the other classical moves. Here is just a small example of the first section. First let your right hand go forward seizing or palm striking at your waist level. This technique comes back slightly in a semi circle.

1/ The left hand makes a circular action over the right hand. You must sink your energy, do not rise up; otherwise this whole movement will be more difficult to do. As the left hand goes over the right hand, the right hand should come back like pulling a rope. Move forward with a step; simultaneously strike out with the right palm or claw. Once you have done this, the use the same action, but this time coming downwards. Step backwards and bring down the right arm up in to blocking motion, then with the left hand thrust upwards. This technique should be at the head level. From here go into the 'kok choi' though not listed here but is similar to the 18 hands skill. The next technique to perform is the famous 'soc sau'.

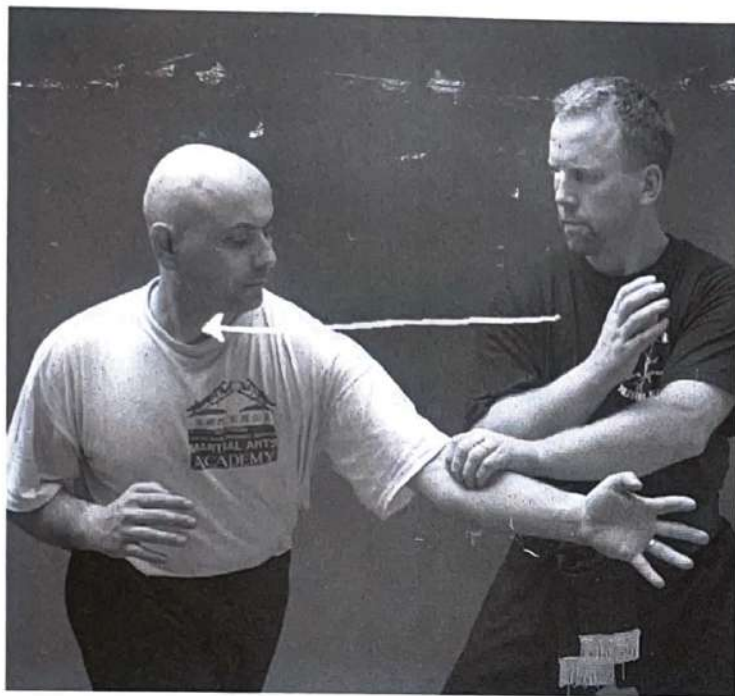
The useful technique 'soc sau', which translated means to pull like a noose. As you go back into the stance, pull down sharply at a 45° angle, use the power of your waist to bring out the power in the techniques. Do not let this technique go too far back, keep it as in the picture.



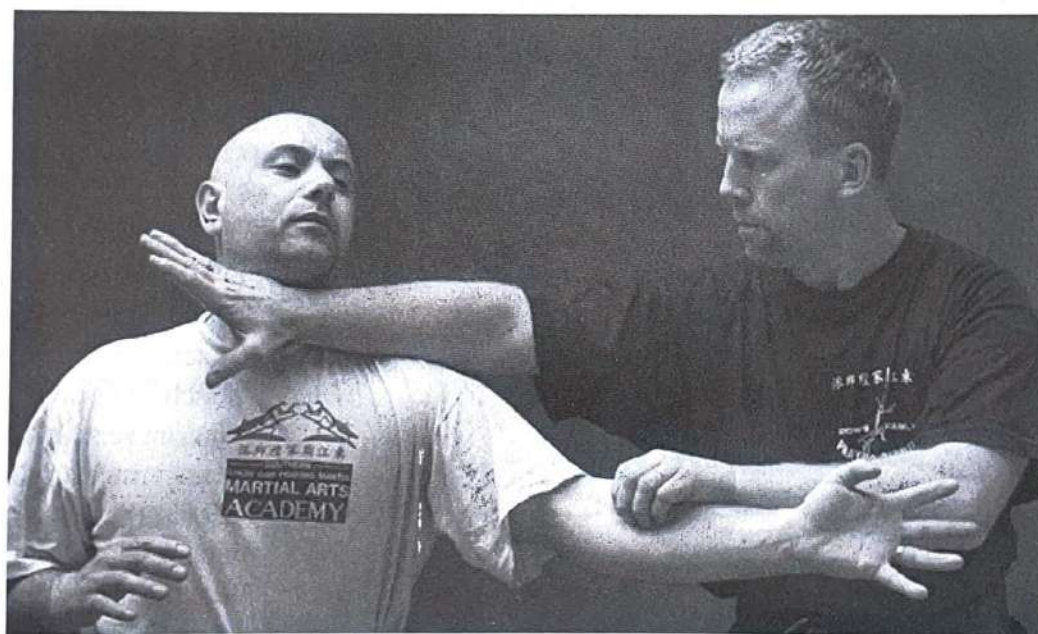
Applications of Bo Sim Sau



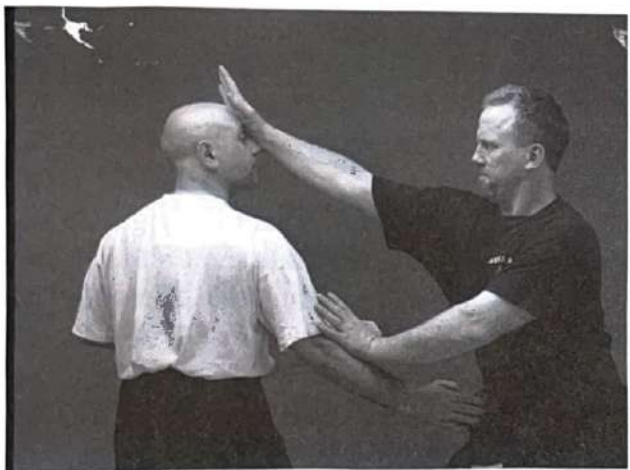
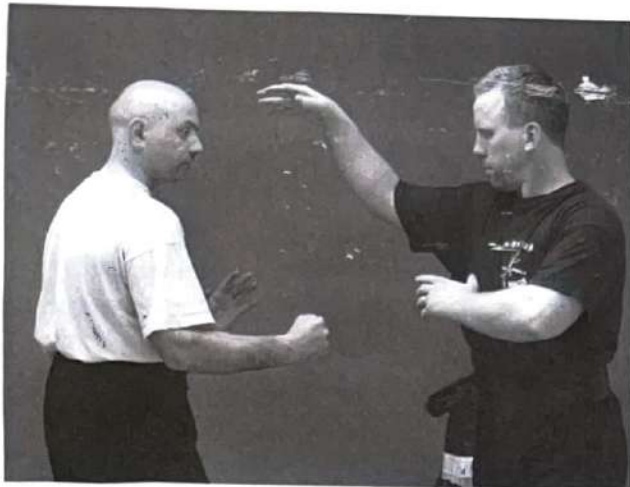
(1) The first movement can be used when your opponent attacks your lower half with a punch. Another method is that you can seize hold of your opponents arm by attacking first. To perform this, you seize his vital points at the wrist, with the first bo sim sau hand skill, using your thumb to tear back at the points, whilst the inside of the fingers are to seize the heart points at the opposite side of the wrist. This brings the vital force to stop at that area. Keep the other hand close by moving it across your face for protection.



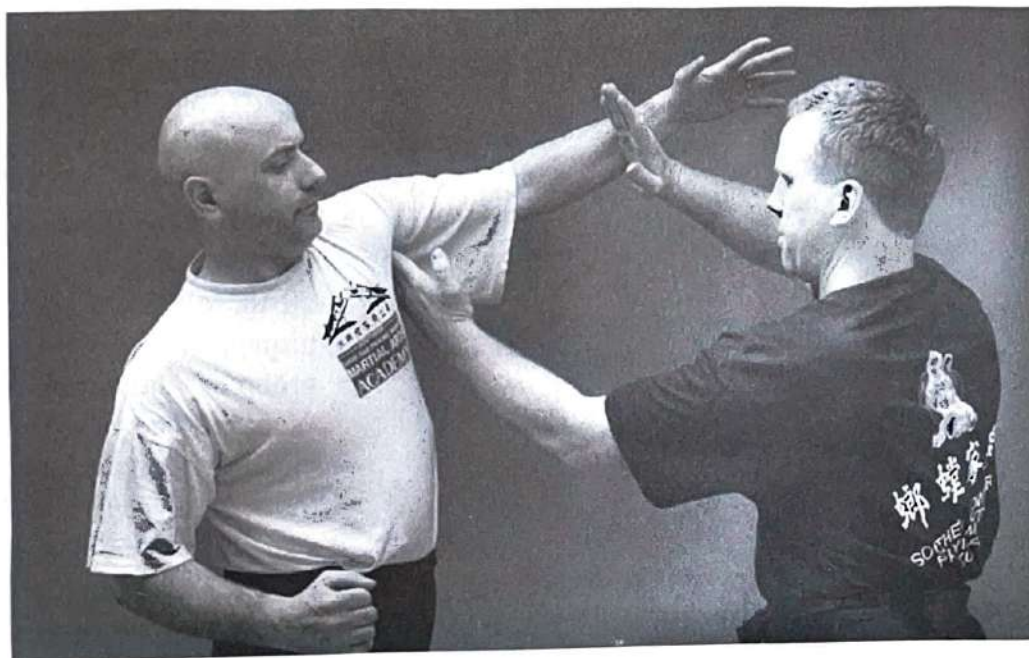
(2) Travel up your opponent's arm, along the meridian with the other hand hitting the Ht 3 point. Move your body forward with the steps as you do this. You can either seize the areas or use the palm strikes in a slapping motion that travels up and into him.



(3) Bring the hand, that has already hit the wrist points, to travel up further and hit the side of the neck points. As you make impact, you must twist the palm upwards causing the points to open and seal. All these three movements should be very sudden and trained with the footwork to go in on your opponent. The neck is a vulnerable place and this move should be trained instinctively to strike at this area. The first three skills can also be done on the inner side as well as the outer side of your opponents arm with the same effect.



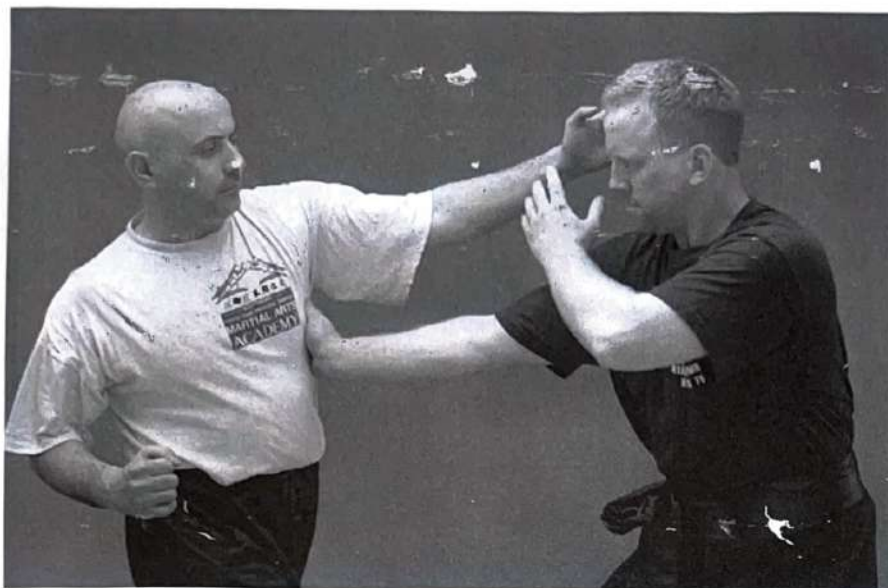
The next set of bo sim sau hand techniques is called the mantis climbing the twig. It's a simply case of using the seizing skills to hit the vital dim mak points on the wrist, elbow and the head. When your opponent tries to punch straight at you, then you can use fast hand skills chase up your opponents arm by slamming down on the wrist and elbow points. As you get closer, your right palm strikes the head and side hairline point at the same time. The action must be fast using the heavy power at the palms. It is also vital that you move in on your opponent giving him no chance to defend against this relentless attack.



(5) Common punches like a hook or overheard swing from your opponent can easily be rendered useless with the bo sim sau technique. Such defence and attack strike is called the mantis lifts its arms. It is a venomous strike to the point under the armpit and other heart points at the wrist. Use your fingers to penetrate the armpit point whilst the other palm twists on impact at the other points at the wrist. Striking the dim mak point under the armpit causes the ying yang balance to be upset. There is a major axillary artery at that point and any attack, even a light strike can be fatal. This is a good defensive technique. As your opponent attacks with a hook punch, or an over-head hook punch that was to come down 45° angle, it invariably exposes the armpit points. Your move must be properly timed, so cool your brain and do not hesitate, draw yourself away from the punch slightly and simultaneously send in the iron fingers to the point and the edge of the other palm to strike the P.6 point (noi guan).

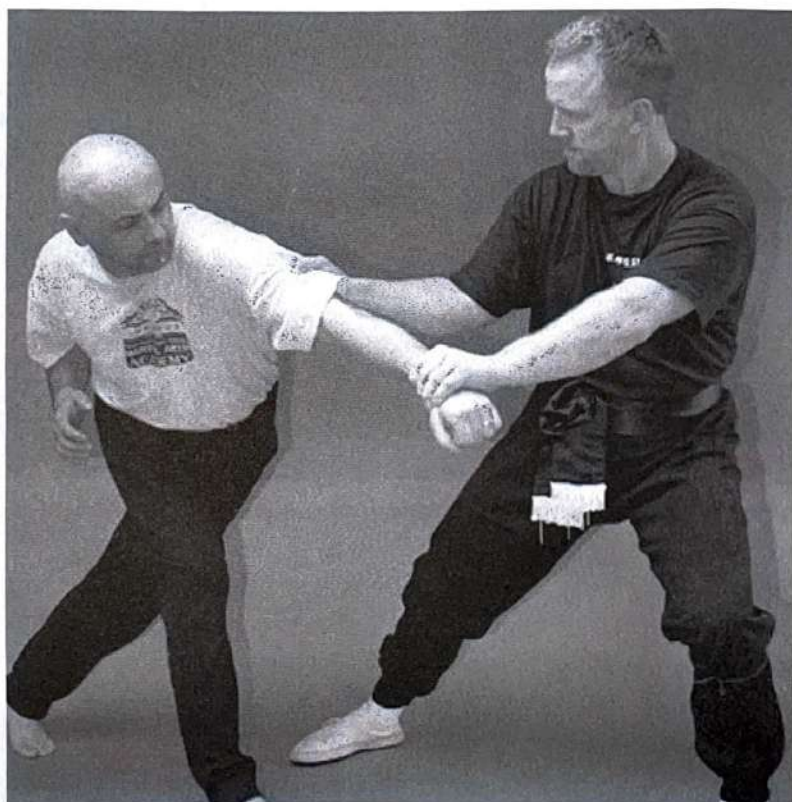


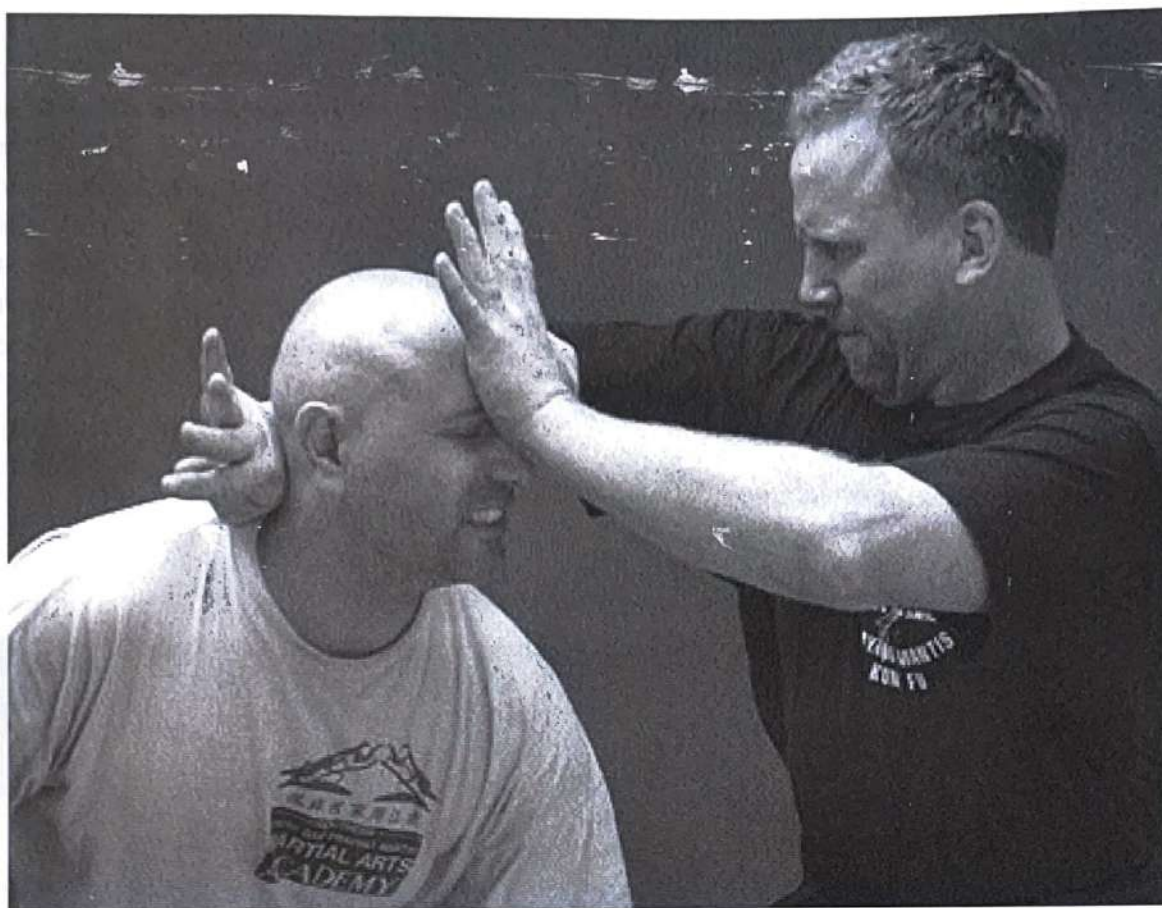
(6) Followed on from your last strike use two phoenix fist strikes at the wrist and elbow, striking the wrist with the left hand at the lung point 9 and the right to hit Heart 3 point at the crease of the elbow, sealing the energy. The right hand must use kok choy to cut back on the Ht 3 point to be effective. This will draw your opponent's energy away. It will easily make his arm render useless by numbing the complete limb. Another side effect or reflex action that's happened to your opponent arm by hitting these two points is that it will rise upwards. Following through to strike the ribs with your 'poc jeurng' as in (18 hands skill) giving a twisting action on impact, all these bo sim sau hand techniques work along a certain group of vital dim mak points. "soc sau" can jerk your opponent violently to the side, and with the trained power can dislocate His arm at the shoulder. In the case Paul Whitrod Sifu demonstrating control over an opponent.



(8) Soc sau is the next move and has a meaning like a noose that suddenly pulls tight that clamps on the opponent to restrict his move. When your opponent punches you at your waist then use both hands to seize his vitals at the wrist and elbow and turn your body slightly so that you are less of a target.

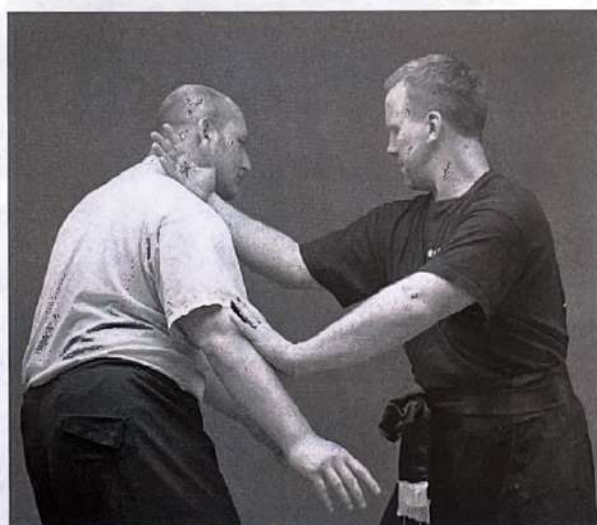
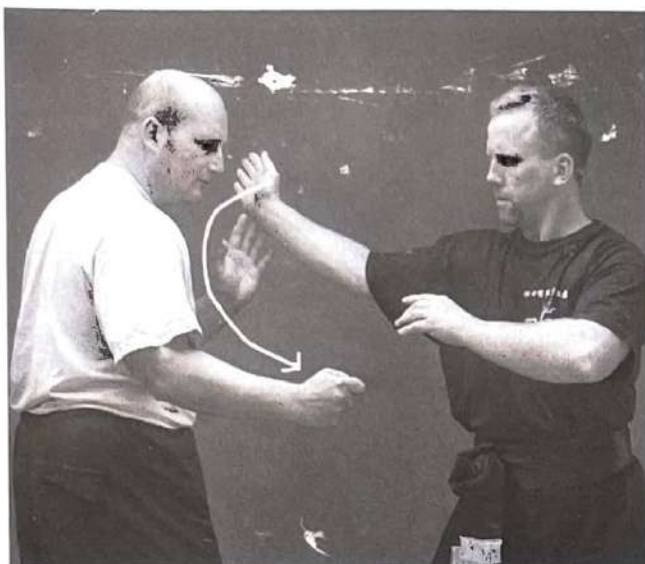
(9) The next movement requires very little power. In actual fact if you have the correct trained energy you can make things look very easy. From the last controlled situation, strike out using the back of the right hand and then the palm of the left. The back of the hand hits the back of the head, whilst the palm of the left hand hits the front of the head known as 'eyebrow heart'. This technique should only be done in a life-threatening situation and is one of the elite techniques in the Chow Gar Praying Mantis kung fu; therefore no attempt has been made to reveal the method of correct striking.





(10) The palms (next page) strike in bo sim sau are unique. The first ones are called dragon palms that guard the four gates; it uses a figure eight movement. Hence it guards all the four corners. It is both defensive and offensive technique. The method of striking is using the palms, in a slapping action on the vital points along the inside or outside of the arms to cause the energy to be depleted or to reel up and allows the back of the hands to hit the other vital points on the neck and chest area, The use of this strike covers over 15 different points on the upper torso of the body. The palms must have the heavy power. It is essential to use the sink and rooting when striking.

You should be able to perceive why bo sim sau is one of the advanced forms of the Southern Mantis system. You should practice this move over and over again because it covers all the four gates, allowing you to strike at any angle, and stops your opponent penetrating your defence. This skill is truly advanced and is seen as another one of the bright light techniques of the Southern Mantis. This technique is also done with both hands working together to cause more confusion to an already disorientated attacker. This is one of the skills that many martial arts system do not have in their arsenal. By the illustrations shown it is difficult to see how it works by pictures alone because there are so many actions and strikes in one manoeuvre.



If the last palm was blocked then carry on through with the next palm attack





As the palm makes the important figure 8 circle, it creates openings for the attack to enter and is useful in blocking.

The last photo shows another opportunity to attack the head.

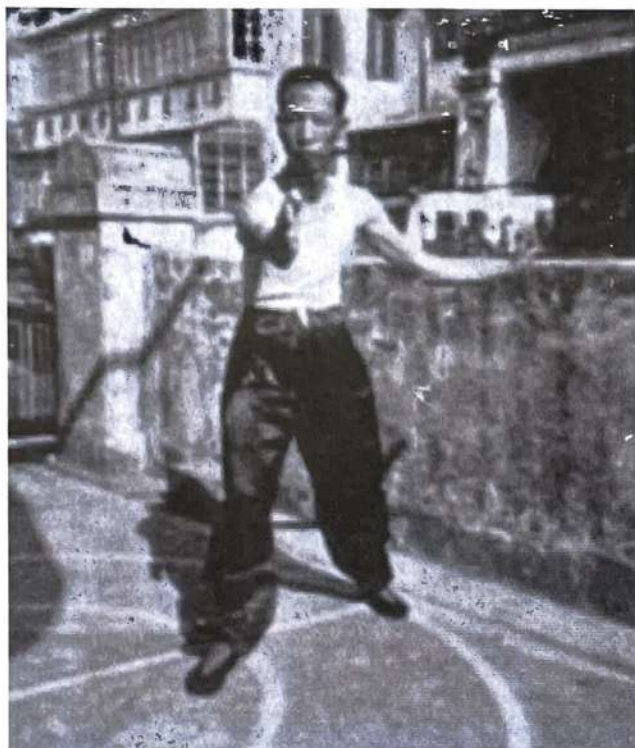
Having seen some of the Mantis forms, it is true to say that Sarm bo Jin (three step arrow) Pai Kui (slicing bridge) Fut Sau (Buddhist hands) are training forms only to correct the positioning of techniques (used to train many people at once in linework).

The later forms, namely, Bo Sim Sau, Yau Loong, Poon Loong Keok, Say Mun Sau etc. give the essence of body manoeuvre for fighting and application.

However the first form Sarm bo Jin is a very essential form to develop the power.

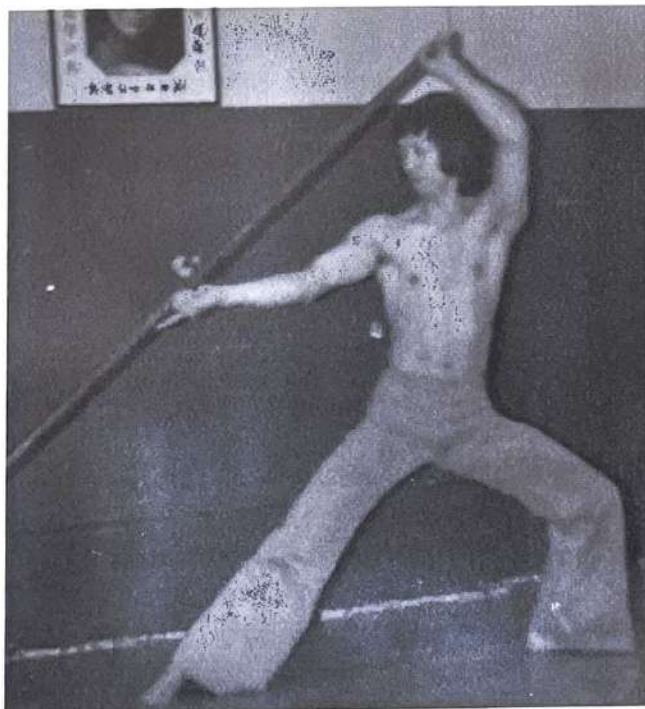
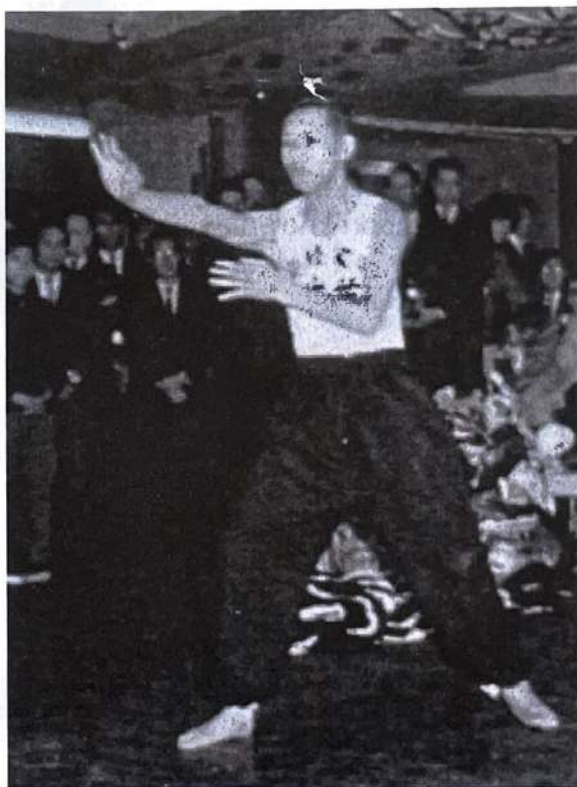
Thus ends a small insight of both training forms and advanced application forms.

General photos of practitioners of Chow Gar Praying Mantis kung fu past and present



Left; is Grandmaster Yip Shui on the rooftop of his Hong Kong home in 1962. The action he is performing is the upside down technique called 'dou sau' found in this book covering the first form, 'saam bo jin' 3 step arrow punch.

Right; Ah Wing Yip, one of the other sons of Grandmaster Yip Shui performing the 'ying yang seizing hands' form in 1968



Left; master Yip Chee Keung, performing the 5 element pole form in London in 1976



Left; Grandmaster Yip Shui showing the bow pulling hand technique to his brother in Law Sifu Lee Kwun in 1958



Right; Grandmasters brother using the iron ruler weapon known as the dit jek.



Above; Grandmaster Yip Shui sitting in the lotus position to develop the eyes and the breath



Above; some fifty year later Grandmaster Yip Shui is showing Paul Whitrod those exact same exercises



Left; Young Grandmaster practising the poison snake pole form in 1948 at his Hum Hong, Hong Kong home.

Right; The effectiveness of the pai kui demonstrated by Grandmaster Yip Shui on his brother in law Lee Kwun





Left; Grandmaster Yip Shui in the seizing hand skill position as in the form known as 'kum la ja jook'



Above; Grandmaster Yip Shui and two of his first student the one on the right is Choy See Wing

Chapter IX

San da



At the advanced age of 87 years old, Grandmaster Yip Shui still finds time to have a sparring session, as seen here with Paul Whitrod Sifu in 1997.

'It is very important that at some stage you free fight in the class and occasionally you may get hurt, but this is one less bruise which may receive outside, if you do not like to sparr or condition yourself, then you must practice two person drills, you may even suffer bruises from these, if you do not like that, then perhaps you have no business practising martial arts.'

Paul Whitrod Sifu

Some other Chow Gar Praying Mantis fighting skills.

In this part of the book, we will show some other fighting skills which include, low kicking methods, trapping and seizing skills, destruction skills and others all aiming at the dim mak points.

Before we adventure into some miscellaneous fighting skills of this system. We must understand what is the meaning of san da (three step sparring). How we can put such principals into actions. It is only wise that the techniques that we are so learning within the school should be able to use when a self-defence encounter arises. Information gathered during school must be practiced to become a natural instinct for it to work most effectively. Thus three-step sparring is most essential. Many believe that this three step sparring practice is an action performed during sparring. In other words, one sparring partner will throw a set of three techniques and then the other partner will return his set of three techniques. While this will build a response, it is not three-step sparring. In actual fact three step sparring begins when you start learning the forms. Its method is simply as follows. 1/ You learn the forms, it techniques etc. 2/ You practice the breakdown of those forms, techniques through applications, sensitivity training. 3/ you practice sparring, using the moves that you have acquired. One can easily follow such principal through this book; there are the forms, exercises and applications to make this very clear.

First, destruction skills are designed to put the opponent out of action before he has chance to release any other kind of attack. These techniques are taken from two man fighting forms and other solo forms of the system, this has also been mentioned in the sensitivity section of this book. Not only does one release such powerful skills against a would be attacker, but also has to understand that when using them, that you should go to the blind side of your opponent during the initiation of an effective destruction technique. These special skills are not used by themselves but in conjunction with fast footwork and lighting fast strikes that bewilders opponents. Destruction techniques that are used here are against the limbs at certain designated areas, points on the wrists, elbow points, shoulder points, the feet, ankle points, inside shin points, knee points. Striking these allows one to stun the opponent then come in with further striking skills. Just like

the mantis insect that tears and devours the limbs of its prey then finally the body. This type of skill needs excellent timing, good footwork and co-ordination to make it a valid working movement or skill.

It is one of the many Chow Gar Praying Mantis fighting methods, that one hits an oncoming limb and seeing that it is often that the arms clash first, it would be appropriate to apply such devastating skills to the limbs.

Good footwork is an absolute necessity. Without this one would be more of a target. You should be able to shift in any direction with ease. This would put you in a better position for your offensive attacks. The triangular stance is one of the best stances to move and shuffle about with. It should be solid by rooting and yet light by moving, you can use your legs to deliver the low kicking techniques to certain dim yuet point on the legs, as well as to interlock your leg around your opponents to stop him either kicking you or moving away. The Mantis system uses low kicks that aims at the legs and waist, these are easier to perform and are used in conjunction with the hands. Grandmaster Yip Shui also bobs and weaves as this science is not seen in many martial arts. I remember a whole episode on this.

The legs are powerful weapons and apart from footwork, they are used just like the arms and can be used for several martial purposes (see photos):

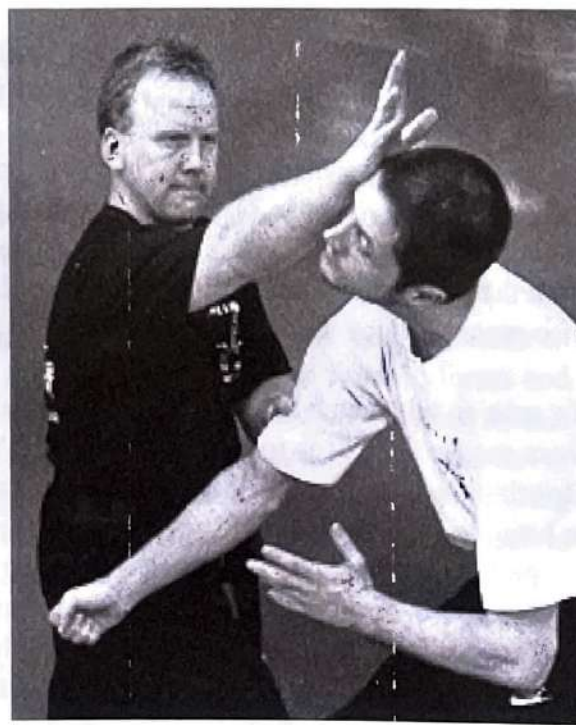
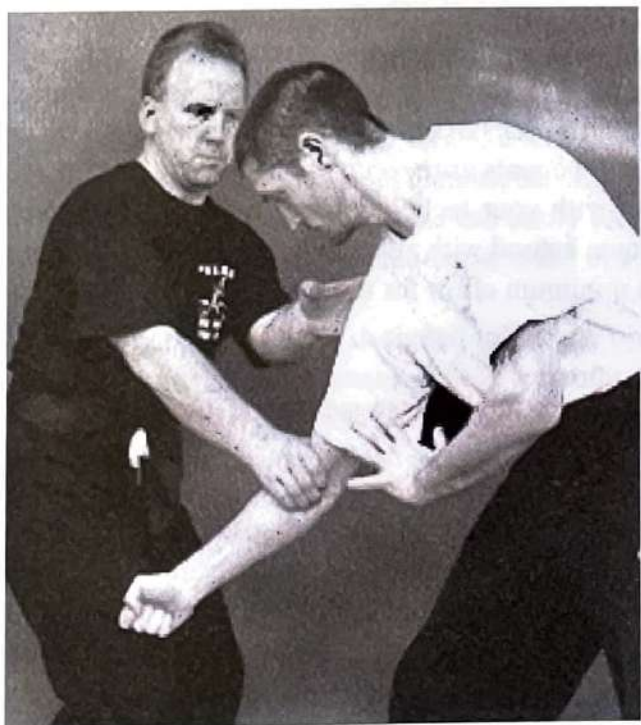
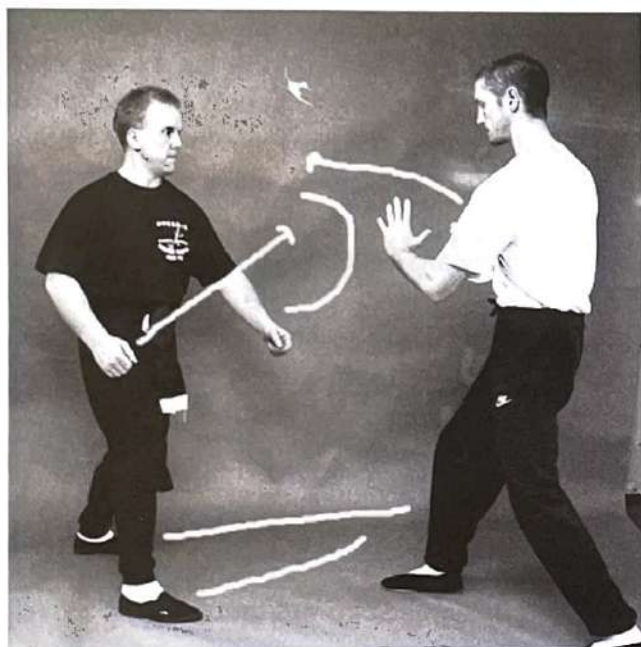
1/ to stop an attack by using your foot or leg to block the opponent's technique. 2/ to prevent an attack by interlocking your leg on your opponents, or to lock your opponent's arm or leg with such grappling skill. 3/ Simply use your own legs to attack offensively. Another rule that one should apply is that the legs should stop or deal with your opponent's legs, whilst your bridge arms deal with your opponent's arms. Never go down with your arm to stop an opponent's kick to your legs. One must practice leg drills (chongs) to develop your leg reflex or the baat doon kui sau, which makes an emphasis on such method. This is not to say that one cannot block a leg attack with your arms. But serves great training for leg reflexes and cuts out time wasting movements.

All weapons must be used during fighting this includes, fingers, fist, wrist, forearm, elbows, shoulder, hips, knee, shins, feet, head and teeth. Everything must be trained as a potential weapon. Never limit yourself just to fists and feet, the days of chivalrous combat has long since passed. With your shoulders you can break your opponents arms, with your hips you can bump, with your head you can butt. Become versatile with your techniques and never become over reliance on a so-called favourite technique. Become natural with all techniques and perform them with the greatest of ease, in other words use the minimum effort for the maximum effect and this also means aiming at vital points.

To gain an advantage in a real fight, you must train sensitivity exercises in the kwoon first. The main reason for this is to feel your opponent's energy and force. This will enable you to divert, absorb on-coming attacks. Secondly, you must learn how to conserve your own energy so as not to become exhausted, transferring from soft to hard. Sensitivity training will also teach you about the perimeters of the body, so you do not go off performing unnecessary wasteful movements. During fighting you need to be alert at all times because you are dealing with the whole body, with strikes coming in from all angles and split seconds between them. Also you must not develop bad habits. This could happen if you went straight into sparring, so start off with sensitivity

exercises which is an important stimulus that must not be overlooked, you will be surprised that within a short period of time how suddenly your reflexes and immobilisation methods develop.

Last but not least, it is imperative that you train with the Chow Gar Praying Mantis training methods, with all its characteristics, these will develop you in such a way that whatever technique you come out with, will have that sudden release of gen power, in real self defence we cannot start thinking about what we are going to do, it has to be a automatic response. This has already been discussed during the sensitivity chapter of the book.



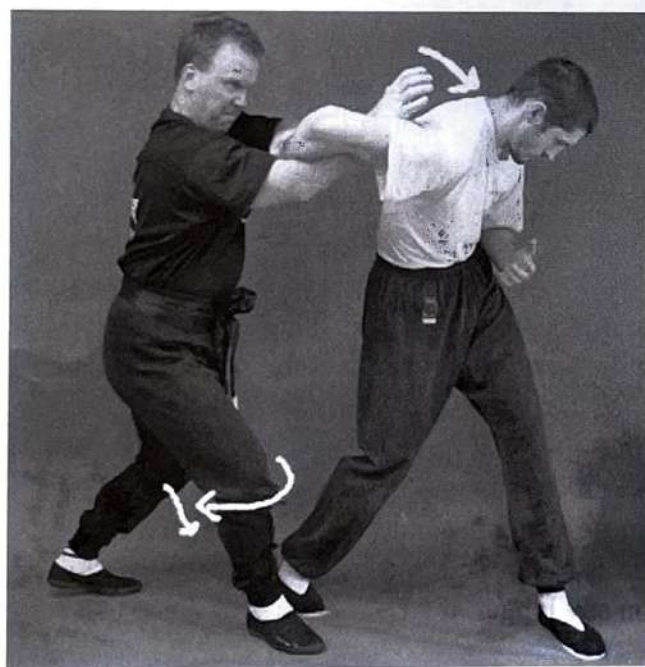
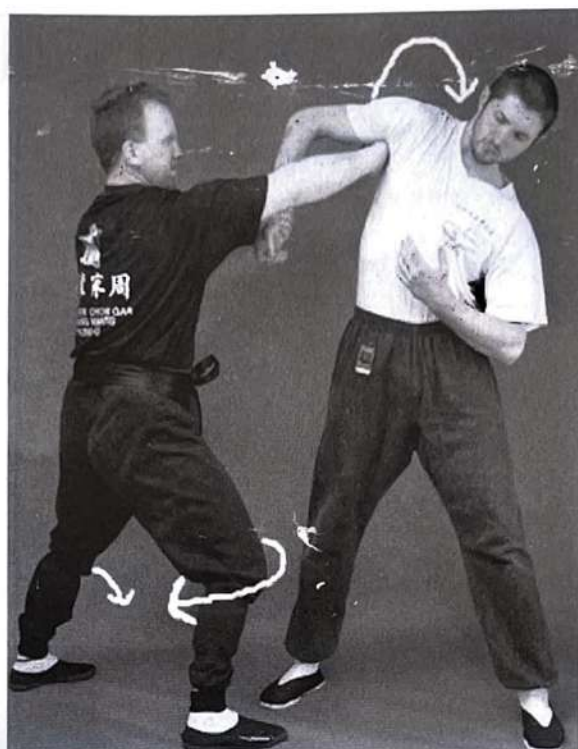


Destruction move, move in with bo
sim, elbow.

In real self defence we have to be alert at all times, ready to shift left or right, up or down without hesitation. It would appropriate then to suggest that we would be facing a would be attacker face on at first like in the illustration. As the opponent threw a punch with his right hand, Paul Whitrod Sifu, used his cross step to his left side, while simultaneously he used his left palm on the outside of his opponents wrist, his other hand to strike the opponents elbow. You can use the first knuckle of the fist to hit the H3 point. This is a destruction technique hitting the vital points causes the opponents arm to weaken and sets him up. This position is now favourable because Sifu Paul Whitrod has gone to the blind side of his opponent and lowered himself to the middle level. This will delay the opponent's reaction. while the opponent's arm is full of pain he cannot see where Sifu Paul Whitrod has moved to. He then moves forward using shu bo (mouse steps), while the hands are chasing up the already painful sensitive opponents arm, first he seizes the wrist with the right hand then the left hand seizes the elbow, (bo sim sau). Paul Whitrod interlocks his leg around his opponents to prevent him from kicking and then uses an elbow strike to the shoulder dim yuet points. The opponents arm is out of action due from these multiple dim yuet strikes that should prevent the fight going on any longer, if so, follow ups are needed.

Four point strike and seize

Usually to make grappling or Chin Na more effective way of countering an attack is simply to strike the person first, then apply a lock. This method can easily be achieved by striking on one of your opponent's limbs as he attacked you. If you weaken the arms or legs of your opponent by striking it will lessen his resistance to a lock thus there are some points on arms and legs that enable you to accomplish this successfully. In illustrations, we can see a four-point strike and lock being applied. Obviously this can be applied in different ways to achieve the same result. From an attack made to the stomach or a grab to the mid-section, it is seized with the left hand, whilst simultaneously the right arm drags back against the elbow point, this technique as been explained in the san sau part of this book and is called 'cye sau'.



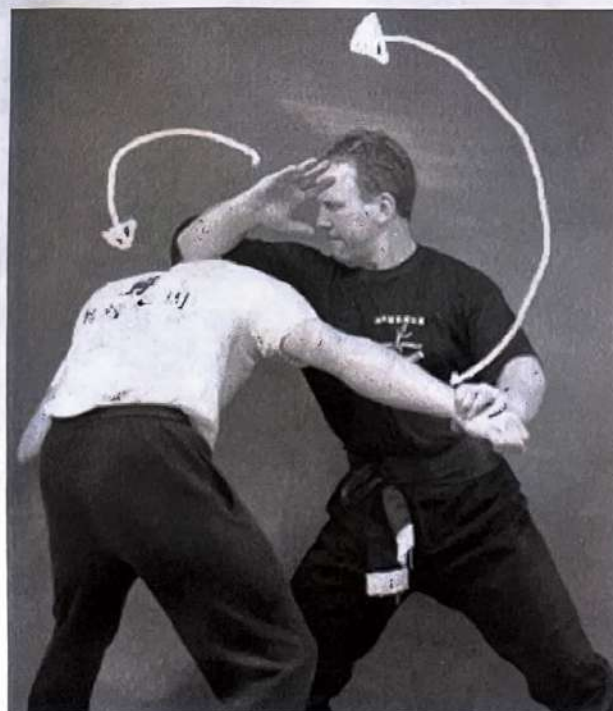
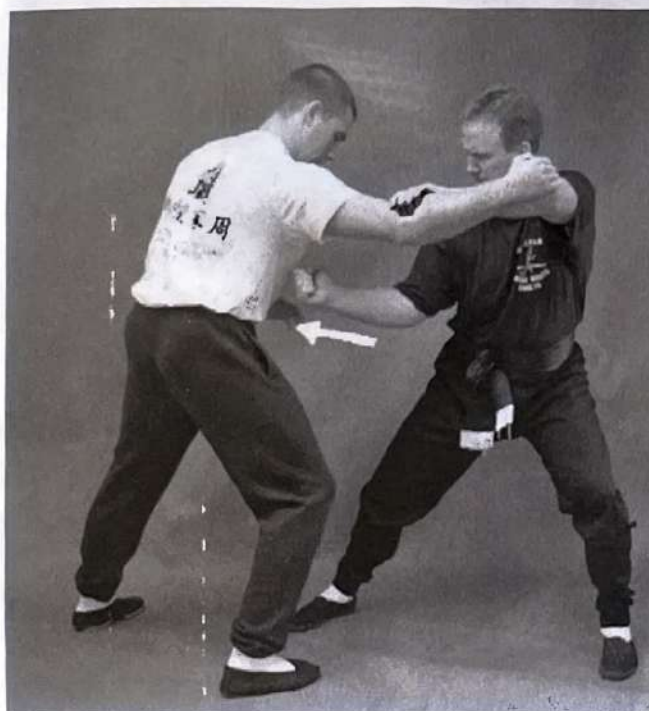
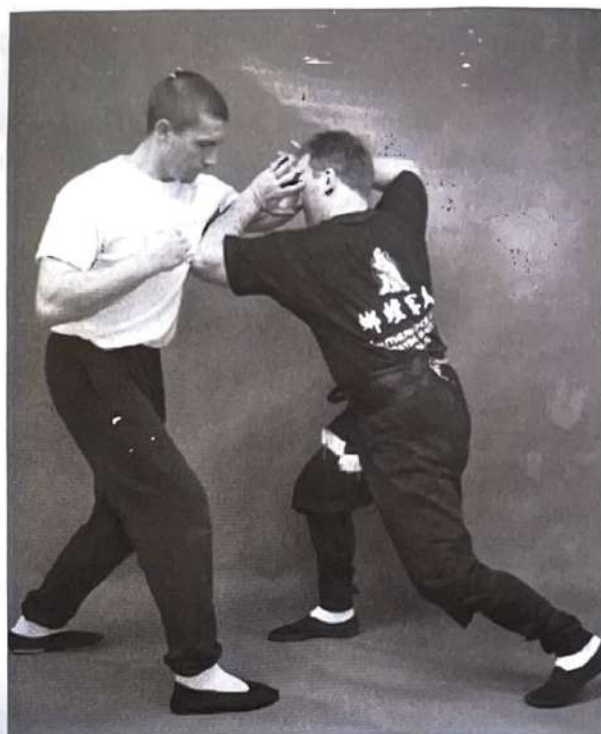
This will numb this arm if you are successful, from that last technique simply use an open palm strike to the armpit as in the picture whilst you are still holding the wrist with your left hand. This will cause your opponent to rise up his body, at this crucial stage before he has another chance of attacking you with his other hand or leg, begin to apply the eagle seize skill from the 18 bridge hands, this technique can be applied in various different ways, and shown here is used as a locking arm skill. As you begin to apply, twist your body and stance into the unicorn step, with the right hand seizing the shoulder point 'gen jen'. The final technique that cannot be easily seen here is the strike with the left elbow into the kidneys, as this strike lands you must maintain grip with your left hand at his wrist.

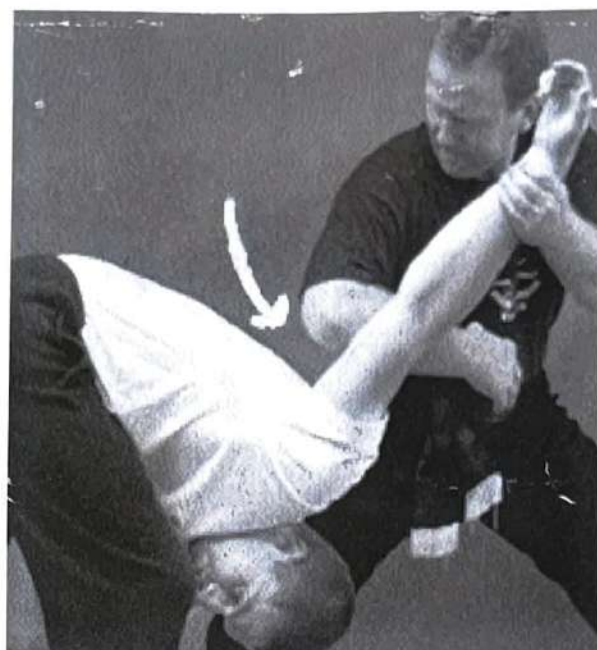
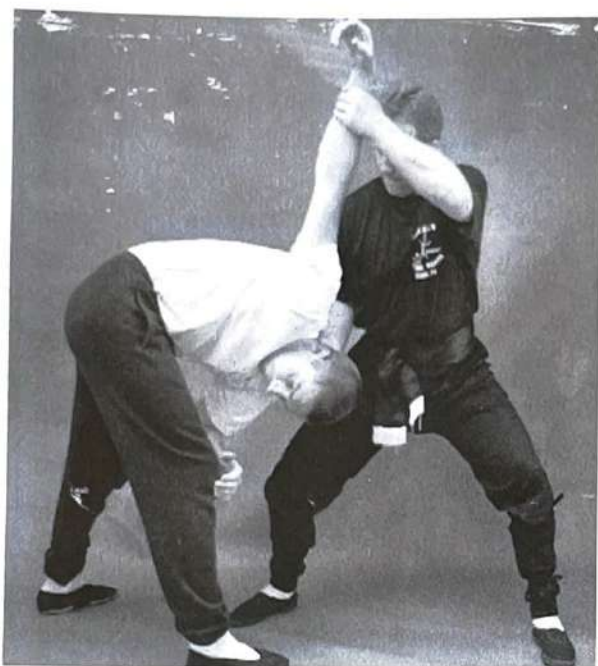
Being stopped, pin him down and strike

Sometimes you may arrive at a situation where your opponent has blocked your incoming attack as in the photos, there are numerous ways of dealing with this situation, but your timing and sensitivity must be highly acute, you also must be quick because this situation is not going to remain like this for very long, he may try to overcome your own bridge arms or move away to avoid further confrontation to launch another attack. However, what possibilities there are, try to finish this close-in fight quickly. Simply step on his foot, that stops him moving away and that pins him down for the next attack, with your left hand grab his left hand, then use a hammer hand strike to his neck. You must pull his left arm downwards, that allows a clear path to strike his neck. If a neck strike is not possible, then you can hit the back of the arm and lead this into a arm break or lock.



Moving in, on being attacked



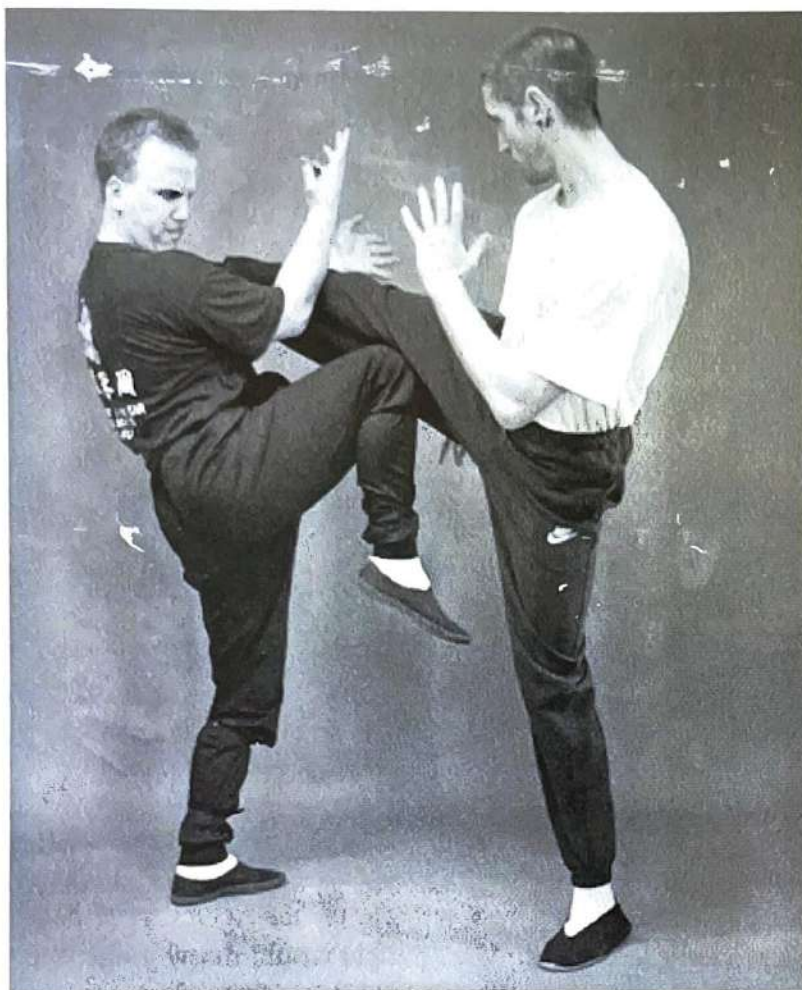


Moving in on your opponent as he attacked you is the art of anticipation; it is so useful that it can shock your opponent as to what is happening. Though a very brilliant technique, it can be dangerous as well if you are not trained properly to execute. Most people would throw a one two punch sequence, as it is a very natural combination to throw, if you miss with the first then the second may land and if you hit with the first this will stun him then the second will fall him. Therefore in the sequence of attacks and defences, as left punch is thrown by the opponent, it was neatly rendered useless on its launch by coming under the attack and landing an elbow strike with the left elbow to the chest. If this had not accomplished its task and a second punch was thrown by the opponent with his other arm. This can be stopped by grabbing that punch at the wrist or at the crease of the opponents elbow with the left hand that changed from the elbow position. Simultaneously a right phoenix fist punch landed in to the opponents ribs, this is known as 'chuen sau' meaning to transmit or pull to one side.

Then a move forward with the right elbow strike to the opponent's neck, whilst still holding the arm that slid down to his wrist. Circle his head with that same arm pulling him into a semi locking situation, change the grabbing hand around and use the right elbow strike into the triceps point that can result in breaking his arm.

Arms for the arm, legs for legs,

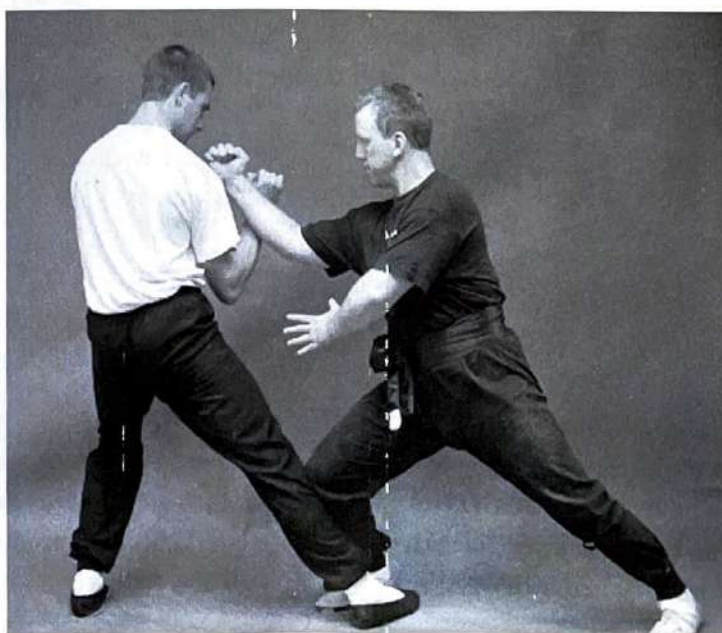
What does this mean? as previously mentioned, 'arms for the arms, legs for the legs' This is very important for beginners to understand, generally if someone kicked you at the groin or shin, we may have tendency to go down to block that attack with our hands, as this is a natural reaction for an untrained person. But this could also mean danger as you are exposed for another attack to the upper portion of your body. So this means that when someone kicks you to the lower half of



Above; When a limb is caught, then attack that same limb as seen here with the knee into the thigh

blocking legs, traps etc. there are three basic functions that you should be aware of and put them into practice, these are to 'stem, block and attack' These when trained will nullify the kicking ability of your opponent.

Right; Interlocking is used to prevent an attack with the legs.



your body, then you must try to block this attack with your legs, either using the sole of your foot, the shin or knee. At first this maybe difficult, due to the slowness of your own legs and the quickness of your opponents kicking ability. To enhance reflex actions towards this skill then there are two man-training drills, entwined with the destruction drill mentioned earlier on in the book. So the thesis behind this is to block lower attacks with the legs and upper attacks with the arms. Once you have surpassed this skill, you can then use your hands to block the legs, only because you have now understood about the position of the body in relation to your next move. But it's crucial that you understand and undergo training in this area, so it becomes natural to you in sparring and self-defence and is no longer a theory. To give some idea regarding the



Kicking the back leg is a useful skill to that can easily put him of balance

Below; Blocking an incoming kicking attack with the sole of your own foot, this skill though useful must have timing and co-ordination to be successful



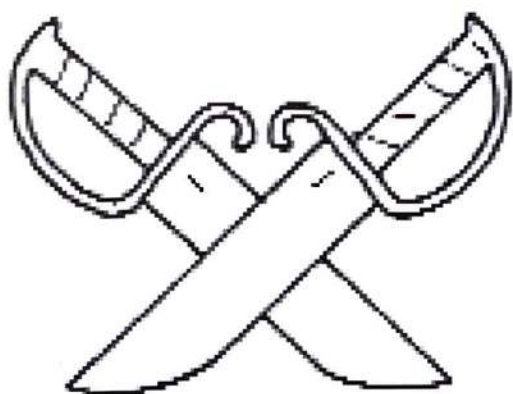
Southern Chow Gar Praying Mantis weapons.



**A young Paul Whitrod in Hong Kong aged 20
with Dit Jeks (iron rulers weapon)**

Weapons training in the martial arts I consider is a must at one stage or another. Some martial arts systems teach weapons first others last and some during the length of time training in open hand. But whatever the time you start training with weapons are important, because they develop the reflexes and heighten awareness, weapons training will make you move and react much faster, thus you will be more on guard and alert, are just a few examples of the why training in weapons are important. One thing that I have taken note of, through my career as a martial artist, is, that the more real the weapon is, the more it puts you on edge. This means that you can try to use live weapons at one stage of your training to have this feeling of realism. Just learning a form with the weapon and making a fashionable show of handling it well, is not enough. And as i said earlier in the book, this goes for any open hand training as well. Memorising a form whether it be a weapon form or open hand form is wonderful, but as soon as push comes to shove, it may fall apart due to the fact that you are just memorising a form. As this goes for someone who picks up things easily and feels that he has it and therefore no need to practice it.

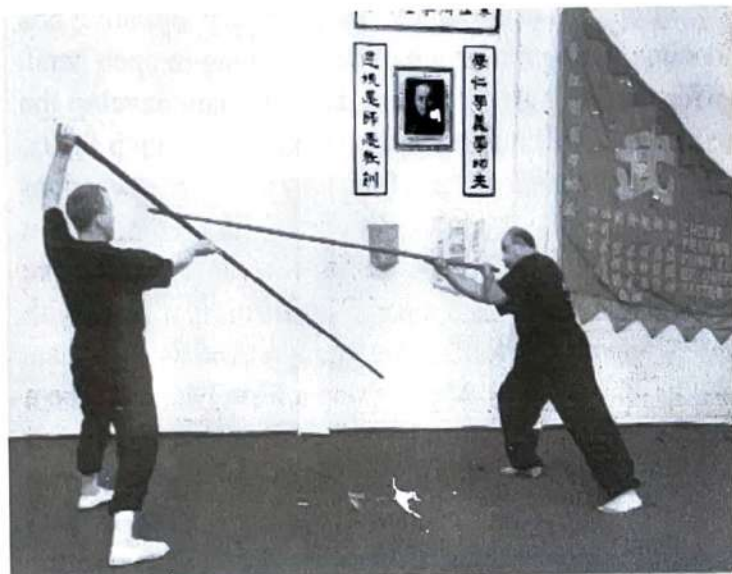
In this Southern mantis system there are several weapons to learn and this will be shown in the next book. The following weapon are the famous 'dan tou gwan' meaning single hold staff, which is a tapered weapon. There are four distinct staff forms. The first being the 5 element staff 'Ng Hung gwan' its basis is around various stances such as the unicorn step, cat stance step and the longer gung bo stance. The 2nd staff form is called poison snake 'dook sair gwan' It is a very direct form using accuracy and power. The 3rd is searching insect noise pole 'bo sim gwan' that using the staff and the legs as kicking. The 4th is yellow cow twisting tongue 'wong ngau chin joy gwan' and once again uses circular actions. Other weapons are the swimming dragon sword, 'yau long gim' Spear 'ying cheung' sword and shield, 'dan dao tong dep' Trident 'pa' iron rulers 'dit jek' also known as sai. Butterfly knives 'woo dip do' but before the axes were used instead. Plus other weapons such as the walking stick. Which Grandmaster Yip Shui likes to train. Apart from these there are many weapon two man drills along with sensitivity drills that rounds off this southern mantis system



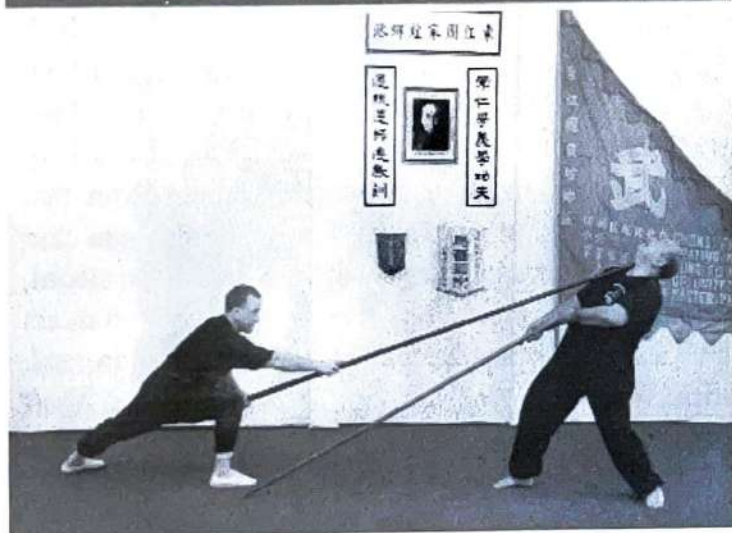
Butterfly knives.



IRON RULERS



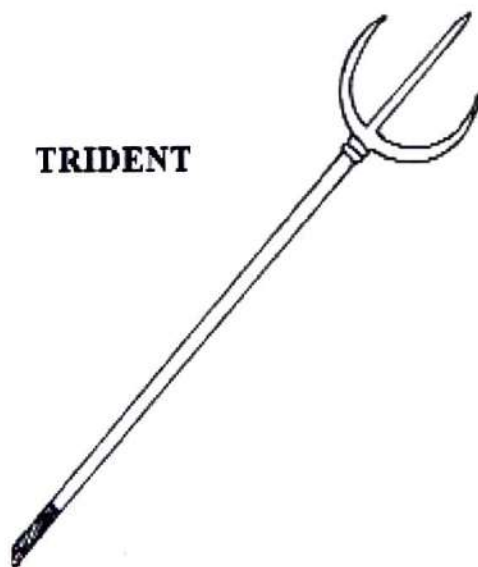
Left; Blocking with the staff.



left; Thrusting with the staff to the neck



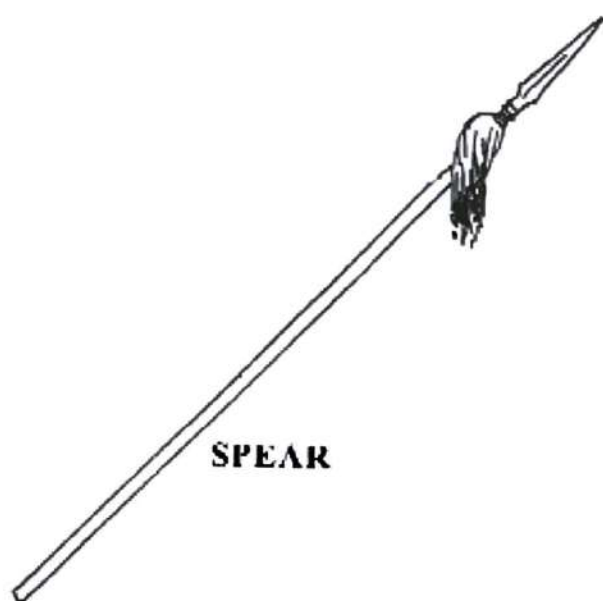
SINGLE SABRE



TRIDENT



SINGLE LONG STAFF



Martial Arts past and present

Before I conclude this book, I should say there are a few things that many can reflect upon and I suppose it will help many martial artists see training and martial arts in a different light. Over the past 10 years or so I have been involved in reading literature from the ancient text such as Sri Srimad Bhagavatam, Mahabarata, Bhagavagita, Ramayana amongst others. Such texts often speak about great warriors of the past who had such chivalrous nature. This nature, cannot be found or is very rare in today's world. It spoke of how they trained, behaved and the martial duties. In today's world it would rather strange if a sword fight was to take place and one opponent dropped his sword and his opponent let him have the chance to pick it up to carry on fighting! That would not happen today, yet 5,000 years ago such seeming extreme actions was the idea protocol, hence the ideal way was to defeat your enemy was with his sword in his hand, it was cowardice to kill him when his back was turned, when he was without a weapon and more.

Yet in this age people no longer care whether your back is turned, whether there is many of them to attack one, the use of weapons against an unarmed person, a defenceless person etc. Yet this is the way of fighting as it is today, knife in the stomach, beer glass in the face and six against one. It is also said in the ancient texts, that when the women are attacked that is a sure sign of a Godless society. This then causes one to think about better training in the martial arts, realism must be there and so the skills that you pass on must cope with certain key elements of street fighting as it is today. Then you can really say that such defence skills would bring the manifestations that would be needed to confront the real world. Everyone has their own personal opinion about this, but in an ever-increasing violent world, the glorious martial masters of the past would reiterate the training to cope with today's society.

Apologia.

I really do hope that this book on the Southern Chow Gar Praying Mantis gung fu that has shed light on some its methods as been worth while to those who are interested in studying the system. If you are interested in learning this art to become a talented martial artists we must know how to use our arm and legs to there full potential regardless what discipline we may follow. Certainly this is a unique system, just by looking or reading to what's involved would make one think that this is very deep art, but like any martial art it requires training and devotion, without those two simple things amongst many, one will fail. If you just received only 10% instruction from a master, it will require 100% training behind it and that is down to you. Recently there has been much criticism about traditional martial arts as to whether they work in the street. With the over emphasis on flowery techniques and less of practical applications and rightly so you must question those very same techniques that many call flowery, But if this was the case of flowery moves, would our predecessors use such techniques. Especially in a life or death situation? If this was the case then it would be correct in saying that they were practising skills that would not work?, of course not!. It may be the case of mistaken identity regarding what certain techniques maybe used for. There has been suggestions that many masters covered their techniques will flowery moves first in order to conceal its real meaning, or to teach a modified version. The only problem with this and is one to think about, why would a master spend so much time teaching a useless technique or forms, taking up his own time and maybe getting accustomed to the modified version through habit himself, best not to show, full stop! Also has for the flowery techniques shown first before the actual proper one, why would the master waste his time showing all that, if this was the case he would have to show it enough times for it to become a habit too himself. No, instead you learned the moves, the original moves that worked and then shown the correct applications. But somewhere things got covered and the application was lost. For instance a certain sequence of techniques was performed by an individual. I asked about the certain technique that he was doing, where his arm would go over he head and he would bend back his spine and go under his own arm. He answer was ' that it is an exercise for flexibility' I was not satisfied with that answer. I then proceeded show him that it was an escape from an arm lock. He was surprised as such he then reviewed this sequence of his forms. If the traditional arts are going to survive, then these particulars must be looked into. But even today in China, Hong Kong and other parts of the world people rather learn a form or kick boxing and there is nothing wrong with that, if they can't see traditional arts working. Also another problem is that the old school of martial arts also meant working hard and many opt for something that gets down to it straight away where there is only a small amount of moves and easy to remember, this is partly due to time if you only have a few hours a week to spare.

Also in this book I have introduced some thesis on pressure points, from China and India, many may ask why have I introduced the marman points from India. I feel it necessary to shed light on this subject to show that there is a whole wide world out there; we cannot be like a frog in the well. Perhaps its my way of saying that when i apply any technique i do not say this is Chinese, this is Japanese or India technique and so on. I believe i have long gone past this limited view. For me I have entered in trying devoting myself to spiritual life, this also reflects in my training

if everything belongs to God, how then can this be a Japanese, Chinese etc. Thus trying to elevate myself to go back to Godhead (Sri Krishna). It has certainly open my darkened eyes, as I have also realised that any skill especially the martial arts, without some spiritual enlightenment, it can be harmful by using it unnecessary, with due disregards for others. This has caused me to reflect on myself greatly and change my conception of things. Knowing that we are all part and parcel of Sri Krishna.

Philosophically speaking In the early days I was often quoted too by verses such as 'Everything came from nothing' 'the real way is no way' etc etc, often found and quoted by martial artists. I did not believe in such statements and when I found Krishna consciousness, I realised that everything came from Him, everything inanimate and animate and the ultimate way is going back to God. **If there is anything I can say, is to try to read the books by His Divine Grace A.C. Baktividanta Swami Prabhupada, such as the Bhagavadgita where God (Krishna) spoke to Arjuna on the battlefield 5000 years ago. There you will find everything you need to know about God (Krishna), than what my few sentences can say**

God Bless Hare Krishna
Paul Whitrod

Here are some of the names, or call outs that are used in the martial arts.

Animal names in forms

Tiger	-	Fu
Eagle	-	Yeng
Mouse	-	Shoo
Dragon	-	Loong
Phoenix	-	Foong
Snake	-	Sair
Cat	-	Mau
Unicorn	-	Kay Lung
Cow	-	Ngau
Praying Mantis	-	Tong Long
Rabbit	-	Tou
Crane	-	Hok
Dog	-	Gau

Body

Body	-	Sun
Throat	-	How
Neck	-	Gen
Head	-	Tow
Hand	-	Sau
Leg	-	Keok
Knee	-	Sut
Fist	-	Choy
Eye	-	Arng
Bone	-	Gwut
Elbow	-	Chung
Fingers	-	Tsee
Palm	-	Jeurng
Arm	-	Gen
Back	-	Booi
Waist	-	Yue

Call out names during class

Forward	-	Sern
Backwards	-	Toi
Left stance	-	Jaw Ma
Right stance	-	Yau Ma

Half step	-	Sup Boon Bo
Left leg forward	-	Choot Jaw keok
Right leg forward	-	Choot yau keok
Turn Round slowly	-	Bau faan juen
Salute	-	Kin Ly
Begin	-	Yuen Bay
Horse Stance	-	Ma Bo

Names of drills, exercises etc.

Air power	-	Hay Gung (qi gong)
Hard air power	-	Narn Hay gung
Inner air power	-	Noi hay gung
Push out back	-	Tung hung
To wash down	-	Moot Tou (Hakka) see 1st form
Tiger claw	-	Fu jau
Eagle Claw	-	Yeng jau
Dragon claw	-	Loong jau
Seizings hands	-	Kum la
Seize and hold	-	Kum la ja jook
Catch	-	Nip
Sink	-	Chum
Bridge	-	Kui
Fist	-	Kuen
Practice	-	Lin Jup
Method	-	Fhat
Rib bone power	-	Dip gwut gung
Inner dark power	-	Um gen
Plum blossom drills	-	Moi fa chong
Practice (with)	-	Chong
Press ups (hedge hog)	-	Chee Sarn Gup
Hit	-	Da
Iron	-	Dit
Fall and hit	-	Dit da
Fall & hit liniment	-	Dit da jau
Poison	-	Dook
Pick	-	Lim
Iron palm	-	Dit Jeurng
Blood	-	Hoot
Blood sand palm	-	Hoot Sar Jeurng
Pai	-	Slice
Crucifix	-	Sup Jee
Open up	-	Hoy
Press cavities	-	Dim yuet
Press line, energies	-	Dim Mak

Four powers	-	Say barn lig
Strength	-	Lig
Pierce	-	Jin
Scissor hands	-	Jinn Sau
Thrust	-	Chup
Shock power	-	Gen tung gen
Rough power	-	Cho Gen
Dead power	-	Say gen
Part hands	-	San sau
Free spar (or hit)	-	San da
Searching insect noise	-	Bo sim sau
Four gate hands	-	Say mun sau
Lifting up the mountain	-	Bec Saan
Rabbit hands	-	Sern Tou sau
Breathing mist hands	-	Tow mo sau
Swimming dragons	-	Yau Loong
Breaking bridge	-	Chor kui
Buddhist hands	-	Fut sau
Four power hands	-	Say bun gen sau
Top nine hands	-	Gau si mun sau

Ranking

Founder	-	Si Jo
Great Grand teacher	-	Si Tai Gung
Grand teacher	-	Si Gung
Teacher guidance	-	Sifu
Junior uncle	-	Si Sook
Elder brother	-	Si Hing
Junior	-	Si Di



For hundreds of years the Hakka fighting systems were revered fighting arts of Southern China and so now this unique system of Southern Praying Mantis kung fu has been revealed for the very first time by Master Paul Whitrod. Its history, secret training methods, close-in fighting skills makes this book a true insight to an otherwise lost art.